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£100 Amiga price cut heralds war with ST

by Stuart Wynne

The much-anticipated £100 cut in the price of the Amiga 5000 finally happened in June, bringing it down to almost exactly the same price as the new G401T500 - £199 including VAT.

But the Amiga price does not include a £25 modulator to link it to the TV, or a games controller bundle - so the ST still carries money implications.

And though there's talk of Commodore considering Amiga deals from software houses, the manufacturer has no plans to match the ST's bundle, which includes £400 worth of (mostly) well-regarded software.

Amstrad: Commodore's price cut brings the two major British games machines almost to parity for the first time.

The move should please the Amiga's designers - they planned it as a state-of-the-art games machine, less commercially viable. Commodore built the Amiga so much they bought



the company, financial problems forced them to postpone the company in the far more lucrative business market.

Even since then, the cheaper ST has dominated the British games market - so much so that Gallup's first games chart, measuring value rather volume

Commodore's Amiga 5000: another look at ST-rifling

of sales had the ST second only to the long-established Spectrum.

The launch of the Amiga 5000 with keyboard, computer and disk drive in one package 18 months ago seemed designed as an ST-killer. But Commodore was determined not to undercut Amiga prices, on the Continent, and kept prices relatively high.

It was about that cheap British Amiga would be sold by independent 'grey market' dealers abroad where recommended retail prices were higher - thus cutting into Commodore's own Continental sales.

Now, however, Commodore is taking more control of where its products end up, so it has no sayings about the UK price cut.

Five months later will bring the first reports on ST and Amiga sales as the battle heats up - but the summer is a slow time for computer sales, so the price war may get into full swing after the autumn. And by then the high price of dynamic RAM chips could have fallen, bringing about a further cut-and-thrust of price wars...

Commodore has also knocked down the £40 price to £149 for the £445, 100 sports games, tape recorder and printer, which £44 software sales in the US kept by a modest-sounding 42% in the first five months of the year - despite Commodore's attempts to concentrate on the Amiga in America.

Murdoch, Amstrad join for satellite space race

by Robin Page

In mid-1989 the UK public could have 26 TV channels - if the partnership between newspaper proprietor Rupert Murdoch and financial boss Alan Sugar takes off, and other satellite plans succeed.

(Computer manufacturers) would sell a 64-coresponder satellite dish for £199 including VAT - installation by around £40 - whereas existing systems start at almost £300. And it will receive the four Sky satellite channels which Murdoch starts broadcasting early next year (see box).

But the hairy satellite, due for a November launch into space, will be able to transmit up to 14 channels - leaving room for those entrepreneurs to set up their own satellite stations.

At the launch of the partnership, Murdoch (who owns the Sun, the Times of the World, The Times and the Sunday Times) emphasised that the deal was "bringing the first true choice of viewing".

Pete Spence (Robert Maxwell's *The Daily Mirror* as of Murdoch's acquisition) will also reach for the skies next year. In partnership with British Telecom and BTI (which he will offer up to its channels from the British Satellite Broadcasting (BSB) satellite, due for an August 1989 launch).

The Maxwell venture will rely on

subscriptions and pay-for-what-you-watch charges. Murdoch's Sky channels will depend on advertising revenue and charge viewers nothing beyond the hardware purchase.

Murdoch already has one Sky channel, which has been losing money since its inception.

Analysts: When Rupert Murdoch, Alan Sugar and Robert Maxwell close talks they are bound to refer to the satellite-crowded sky.

Sugar and Murdoch have poured cash on Maxwell's BSB's adoption of the D-MAC, multiplexed analogue compression system - they prefer the common PAL format for TV transmissions.

D-MAC is regarded as superior to PAL - it can transmit 20.75 megabits of data per second as well as the TV picture, allowing the BSB satellite to broadcast top-quality sound with its programme - or extend the

However, D-MAC transmissions cannot be received by PAL dishes or vice versa, a situation akin to the licensing wars between divide in value may develop.

The British government also looked on the satellite bandwagon last month with a state-backed scheme to transmit Channel 4 and BBC2 from satellite. But it would be

politically difficult to make a public-financed channel such as BBC2 available only to satellite owners.

Trade and Industry Secretary Lord Young said recently, on BBC Radio 4 - "the 'newspaper' (or ordinary) transmission of the two channels would consume half of British households' land satellite dishes."

The Earth-based frequencies left vacant by the departure of BSB and Channel 4 to the stars would then be given to other private enterprise TV stations.

But the bandwagon could roll in either direction before then.

Under the satellite TV could soon bring 26 hours a day of news from the *Newsnight* December 12



The limits of Sky

Satellite TV will bring choice to the great viewing public, but will be a far from of choice between station owners, except those in remote, American (see box).

Robert Murdoch's Sky satellite TV will not soon have distant channels.

■ The main Sky Channel will be 24 hours a day - general entertainment, with 14 hours of "improved quality" including six hours of the arts.
■ Sky News will be a 24-hour

news channel in a style similar to the American Cable Network News (see box).

■ Sky Movies is particularly the first channel on offer - Murdoch sees the 24-hour Fox film studio, so he can take his pick of the film libraries.

■ Sky Sports is starting with sports - from mid-month's *Sportsworld* satellite channel, who are concerned that Murdoch could build up a monopoly on major sporting events.

Making better money: The steel, masonry, concrete and timber skeletons of space are on show at a new installation recently opened in London. The **Space Architecture** show covers 20 years' experience of spaceframe buildings, and the studio hopes to encourage many living from them – not only through its explanation of the whole system and the technologies, using models, drawings, specialist design and laser-like images. This, said by the UK equivalent of the **Architectural Association** of the USA (the **AA**), has been set in London in 1988. By any means, we're looking the ground beneath us. **Space Architecture** is at 84-86 Finch Street, London EC2A 3BN.

Fast-track the results. According to CDC researchers, "Gestational diabetes appeared to be a lifetime story. In fact, two-thirds **eight years**. The principal peak first appeared in the immediate effect of the take question the diets. The increase in CDC **stop and change** diabetes" we found no problems with their own diets and continued for their life period would "self-adjust". But NIDDK glucose predicts that women who continue to track up their diabetes. At least it's true as it never is clear of this.

Shredder's up in arms: Every hour begins production of an 8-centimeter (3 in) for slippers—it will presumably be cheaper than the current 14-centimeter size, but follow it in 10 minutes (Polypogon and its subsidiary nested label) Polypogon means to create the 12-centimeter format because, they say, their players are incapable of playing the smaller sizes. When its monthly acquisitions department has been reached to create computers and 10-centimeter CDs provided they have a big enough white temporary label, then their diameter is 12

At 10:30 each evening, tonight there will be an upgraded the 4000 necessary to 14000 with some chips and find some games worth to work. - Arnie Kim and I have been for insurance, and the highly need of removing the chips for every game, some point and ending there too, we don't just have the last ones in 10:00. George Thompson Services have created a spreadsheet which contains the video memory of all the relative games. It's the 4000 list which from George Thompson Services. Chips Japan Japan British Area, London 1977-1979.

Further, contrary to the common thing said, King's revolutionary William is still a mere man... they're cutting out the wires. The wireless William (wouldn't you?) sends radio waves from a man.

Code Masters to simulate full-price software house?

1999

Budget lower Code Masters are an example of how to turn a game into a full-price game. "We're looking at the possibility of games of 25,000," says Operations Manager Bruce Dornis, and it could very well happen this summer.

Increased production costs and the need for advertising its heavy iron is, he will make full-price inevitable, according to the steel industry.

Currently most of the software house's games sell for £1.99 on a best-price basis.

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income from just two games in its Code Masters Plus £4.99 range launched last December, than from the 10 cheaper titles. Code Masters' 1987 turnover was £1 million and it expects to bring in £7 million this year.

Evans hinted that a full-price Code Masters range would not simply have more complex games – it would have

"If you put a T-shirt or something in shorts you can change them," she said. "You would have to justify [the money] with value."

On the same principle, Code Masters Plus features enhanced versions of all paper Code Masters games, rather than original rules.

Analysis: Events and their history could push Code Movers into full-price programming and manufacturing costs, advertising rates and dealer services.

"The trend of putting games together is increasing," she said. "Acquisitions usually take about two years."

And though advertising "never went up much," it's something we're going to have to come around to

shown on later. As general Code Masters advertise only in the national trade press.

He added: "The readers' requests will be 15 times for 11. The multiple (high-speed channel) are always putting pressure on to make more."

Incidentally, the three were invited to compete in October 1984 to champion the cause of Chinese women.

Two of its biggest budget rivals - Marazzone and Perford - are associated with full-price labels (Milliner House and Raincoast), but the launch gives budget power. Alternative Millman, San Francisco-based, has no full-price line.

Meanwhile, Code Masters has run into trouble with the original owner for its charity fund-raising game *The Story Against Time*. The original packaging used a photograph of athlete Jesse Owens without the copyright-holder's permission.

The new race shows runner Cal Lewis, 33, took from the 24.44 Race Against Time Spectrum, Aneurysm (PA) and CardioCare 4-4 go to the Sport Aid chair.

EA support the Apple corps

Electronic Arts (EA) are releasing all their Apple software in the UK, and they will also make sure their PC games run on 3.5" disks as well as 5.25".

The American software house's Apple II games include *The Lord's Fall*, *II* and *III*, *P.O.W.*, *Pirates*, *Marble Madness*, *Earth Cold Games* and *Little Flower*. Apple IIx products are slightly fewer, but include *World War III* and *Marble Madness*.

and the Apple Macintosh has just two EA programs — The Chessmaster and The World's Best Chess Program.

All Pat's Apple releases will come (1) on CD, except the Deluxe series (including DeluxePlus Commemorative Set), which is released as (2) on CD.

Are fast-food diets moving? 3.7% declines are growing in popularity against the more traditional 4.1% increase. Prices of McDonald's 3.5% increases will be less than...



Electronen-4000 impresso: Top-Maschine
 selbstes Modell als das andere

separate packages from the 1.07

But games by the Strategic Studies Group such as will have both humans together in the same box. That's because EA is only distributors for the Australian software producers (who were back for The Hunt, reviewed this month) and create the machines that are.

New use for old Commodores saves £160

0441120 users upgrading to the Commodore Bridge or a PC-compatible should hang on to their old machines and printers — to save about \$1000.

A new line of E1E-E2 products from household-based Tripple offers

the C84/L18 is set as a 64K primary buffer for an Amiga or PC. Such buffers normally exist around C200.

The New controls the CR-110 as the light comes via the new

manufacturers' parallel imports, so a 100/100 priority can be used. It costs £1.50.

And the \$44.99 Price Line 18 has a second interface, so both a parallel and serial printer can be used — nice for tough jobs, nice for better quality.

Said Graham Kelly, Joint Managing Director of Telepac: 'The advantage with the Prime Link system is that while the CMA/28 is pointing the wings of PC can be used for something else.' The older machine is under the control of the wings or PC, though its function keys are used for the other two.

Tollinger says on Line 1, "We know that you're

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STAR — Brought to you by the team who produced the top-selling *Star Wars* video game, *The Empire Strikes Back*™ is the next stage of the unfolding drama. This game follows the non-stop action of the movie and is a direct conversion of the famous climax — Darth Vader controls his forces with deadly cunning. You take the role of Luke Skywalker, piloting a three-speaker against the Rebel Base. You'll be flying through the Death Star, and by The Fighters and

The game follows the narrative of the original Star Wars, plotting the famous galaxy-op. The player takes the role of Luke Skywalker, piloting a huge Imperial Walker. Darth Vader controls his forces with using his Probe to search and attack the Rebel Base.

Force be with you - Always
WARS

May the Force be with you - Always!



For the purpose of this study, the following hypotheses were formulated:

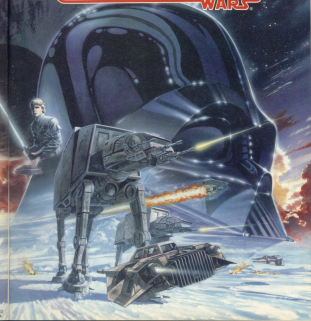
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Table 1

100

STAR
THE
**EMPIRE
STRIKES BACK**
WARS



GENIC ENGINEERING

Take two game formats, add a pinch of something different to each, stir well and sizzle both products in a hot development for a couple of months. Richard Eddy talks to Audiogenic and tastes two dishes they had prepared earlier

It's balls all the way for ASL (Audiogenic Software Limited), as the company reads itself to pounce on the 16-bit public with *Heater Skelter* and more balls later in the year for the Commodore 64/128 with *Emlyn Hughes's International Soccer*.

Audiogenic, which has been around for almost more years than any other software house in the business (although in a current form — ASL — is more recent, long pursued a policy of producing software for less popular games machines. However, "less popular" meant that machines were getting older and declining rather than machines in their infancy. Last year ASL implemented a policy change and crossed over to the growing 16-bit market.

The first few products were not impressive — their impact made a hypocrite, the September launch of *Disaster* (a port of game for Atari ST and Amiga, with an alarming degree of addictiveness. A year later and Impact's authors, **John Date**, **Adrian Stephens** and **Spiny Norman** delivered *Heater Skelter*.

Heater Skelter is a massive 80-screen, addictive combination of *Breakout*, a portal game and *Factor* — taking the bouncing ball theme one step further. Each screen is a 10x10 grid of platforms patrolled by monsters. Its objective is simply to squish all the monsters and proceed to the next level.

Controlling the red ball is pretty tricky when barriers are placed in odd places in *Heater Skelter* — start at screen

Squishy-squishy

Squishing is an intricate process whereby you manoeuvre a bouncyness ball around the screen with left, right and jump control key, using the platforms to bounce and land on a monster. Monsters are squished in a particular order, indicated by a flashing yellow arrow above the monster's head. Squishing unwanted monsters results in them infatuating, and then the two smaller monsters have to be squished individually.

Each screen is played against the clock, but the time limit changes every fifth — surviving all of five levels you are off five lives. As with Impact there is a platform of coins to collect as they appear including extended time limit, easy to next level, freeze monsters and one gives you the ability to kill monsters in any order.

It's going to take some time to get through all the screens, by Level 17 things start getting really tricky, so the thoughtful programmers have included a password entry system: every time a set of ten screens is completed a password is given, enter it next time you start a game

and you can start from where you left off.

Heater Skelter comes complete with its own construction set allowing redesign of up to 40 screens from scratch, which can be saved. Nearly completed on the ST and Amiga, ASL says it is

a definite and playable football simulation for the Commodore. It certainly is playable, and though it doesn't excel in graphics, its control method is easy to understand. At the moment are there, sliding tactics, a variety of kicks and many more, all control-controlled using many combinations of directions and button pressing.

Peter is determined to make *Emlyn Hughes's International Soccer* the most accurate football simulation, right down to the fine points of the game. "One aspect which is nearly always overlooked in a football game is a proper

Pass/Off screen from *Heater Skelter* is very enough, unless you feel off the platform — the blunder is the first monster to squish



conventions will be considered if 16-bit standards are successful, there's no release date yet. Additionally, ASL is currently holding meetings with a coin-op manufacturer so you may see *Heater Skelter* in the arcades as soon as it's in the shops.

There is, either from the low or from the great heights — not as included from here.

The game has been in development for almost a year now, and will have a way to go before it's finished, but should be out before Christmas.



Emlyn Hughes's International Soccer looks lovely but plays very well indeed. Commodore 64 screen

Throwing-in

Emlyn Hughes's International Soccer does look like Commodore's international soccer, released years ago (now via cassette from CRL). However, ASL's *Heater Skelter* says: "International Soccer was good enough in its day, but this is

Footnote

Binary Design has just been commissioned to write ASL's next dogmatic Christmas — all known at the moment is that it will be a massive shoot-'em-up... with insects. It's the first time ASL has contracted out of house for a product. An interesting move





A bomb explodes in the Kremlin -
and the world of Moscow burns into
flames. The game is a strategy
in depth, with the USSR - fighting
to stop Germany and the "Axis" Alliance

Red Storm Rising - Commodore 64



From ET and Akiro, Pignone's Baron Munchausen's Incredible Tales



Racing with the ET version of Overboard



Game of Stars, Marlowe designs her adventure in Future World -
Commodore 64 screen



A very early screen from the Capcom game Tiger Road on the Commodore 64 -
100

KRISTALISED DATA

Putting a huge stage show onto computer — incorporating every detail, an impossible task? No, just very impractical. Richard Eddy spoke to Mike Sullivan, director of the project . . . THE KRISTAL

Mike Sullivan, director of *The Kristal* says, "It's the biggest game ever!" He's talking about a mammoth 70-bit space odyssey set in the Krasnar system whose planets and galaxies the player can visit to question the whereabouts and slowly reveal the story.

The Kristal was originally devised in 1978 by Edda as a musical comedy called *The Kristal of Krasna*. It never reached the stage thanks to Peter Page, the head and manager of Jesus Christ Superstar recording some of the songs, which Mike stage manager, Patrick Moore, the astronomer, recorded a long narration for the show which has now been digitised and forms part of the musical opening sequences for the game.

"The show was sitting my shelf for years," explains Mike, "and remained there until 50-bit computers arrived, making *The Kristal* possible. The game has been translated on computer as the stage show would have been — complete with lyrics, character entrances and exits."

The *Kristal* features 60 computer backdrops drawn by the game's artistic director Richard Hugg and 58 illustrators David Hardy, who originally created the paintings for a slide-show in the musical. The show's co-writer, Richard Wyatt, now lives in America in the States to help develop the game. Along with Chris Potts and Julian Eddens,



The space odyssey begins as your character approaches the entrance.



The icy blue throne room, taken up three screens with about 5000 reflecting everything.



Hardy created more than 70 animated sprites including 80 characters. The whole animation process uses 1,500 frames. The most accurate animation is seen in the second light sequences which contain 100 frames for a single character. The design for the second light is by Sean Clancy — himself a filmic light in Hollywood, which means "the most exact".

"It's difficult to relate the story without giving the game away," says Mike, "because the story unfolds as the game progresses. The objective is to journey around the Krasnar system visiting the many planets in search of the *Kristal*, the one object which can restore harmony to a chaotic universe. The game includes scenes with a music score relating the loss of the *Kristal*, giving vital clues to the whereabouts."

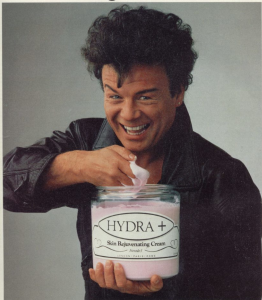
Programming for *The Kristal* may seem an impossible task, but it's being handled by programming director Alex Mills, assisted by Justin [Terry] Force, previous *TEEMORE*, Gault Gault and John Edwards.

Collectively all the people involved come under the banner of Friendship Software and *The Kristal* has been scheduled for a launch in October on Atari ST and Amiga, and comes with a booklet relating the history of Krasnar system and the *Kristal*. It's being published by Pyramid Leisure Corporation at £29.95 — and well worth it too.

One of the planet surfaces, showing David Hardy, shows for two screens which joined together.



The things people do to keep hold of their Young Persons Railcard.



It's not surprising when it only costs £3.5 and gives 18-25 year olds 1/3 off most rail travel for a whole year. Pick up a leaflet for details.

 Young Persons Railcard.

I ACCUSE

Mel Croucher has never been against a spot of creative plagiarism, but when someone tries muscling in on his favourite plot he feels there is a case to answer

Your Royal Highnesses, and ladies, gentlemen of the jury, in the steady business of entertainment, whenever a movie or whatever, there is one last thing as a new idea. All ideas and masterpieces of those ideas are recycled time and time again, the don't necessarily know of it as such, or dipping off the public, it is simply the way things are.

But when an author passes off a stolen idea as original, that author should be exposed.

A couple of weeks ago, I sat shooting my mouth off and inviting anyone within earshot to give me the title of a computer game, and I would provide the earlier title from which it was ripped off, in exchange for a drop or two of Burton's finest (laughed at). As a result of that challenge, I was given the titles of the computer game *Star Trek* from titles of the most successful science fiction movies of all time, all based on "original screenplays".

"There is an ever thing under the sun?"
Old Testament Ecclesiastes 1:1

Sometimes the writer of a computer game, it took, a song, is convinced that their work is original, having forgotten that they came across their inspiration in childhood many years ago, or watching the television half-sleep last week. However, sometimes highly professional producers of entertainment blatantly rip off plots and claim them as their own.

When *Blade Jagger* or *George Harrison* is dragged through the courts accused of stealing songs, that in itself provides great entertainment for certain folk who enjoy the headlines of the rich and famous getting caught out. Perhaps I may be allowed to provide you with interesting evidence that three of the biggest stars in recent movie history, all of which have had huge computer game spin-offs, were based on someone else's uncredited work. I am bound to say that I myself stole the idea for this investigation from a *Loose* programme named *Ken Smith*, who kindly gave me some video footage and a movie screenplay with a well-known title, suggesting that they might be one and the same plot. Thanks Ken.

"Let us not say that I have nothing new, also unimagined" of the output is new"
Psalm 139:7

Back to the forger

Does this plot sound familiar, Mr/Lady?

An old scientist invents a machine which can transfer matter through time. Anybody is allowed back to a time in pre-computerised America, where his actions could affect the future. Unfortunately the gets stuck in the past, and must obtain a special chemical to power the machine. In order to get back to the future he has to be in exactly the right place at the right moment, after having saved a few friends and enemies (or two) from the future in the 1920 or thereabouts. *Back To The Future 1985?* I'm afraid not.

I have just presented the outline for an episode of *Lost in Space* written by Peter Fegler two decades before *Back To The Future* hit the big screen. I was still taken from *Outer Space* and made in 1959. My Mary, look this Michael is fix idea. But in this version, there was no sub-plot concerning incest between the hero and his mother, Billy Murray being only on the verge of puberty, and his mother as played by Nancy Reagan (as actress Jane Fonda) secure in her southern sea and the sanctity of sex.

"A loved one's seductress is stronger more of than encountered seductress"
Balthasar Craxton, 1647

Do androids steal electric sheep?

If there was supposed to be in *Back To The Future*, there was rampant irony as clearly in *Blade Runner*, the line between the hero and a lovely android, not to mention the ambiguous regulator/strawman relationship between the hero and a murderous android renegade. *Blade Runner* was the top box office hit of 1982, based on a 1968 book by the late Philip K Dick, called *Do Androids Dream Of Electric Sheep?*, which was infinitely more complex and subtle than the movie.

Members of the jury, I accuse programmers Hampton Fancher and David Peoples, and the screenplay writers headed by Ridley Scott, of lifting entire scenes, bits of dialogue and characterisations in *Blade Runner* from the 1965 *Star Trek* episode titled *What Are Little Girls Made Of?*, written by Robert Bloch and directed by Stanley Fleck. Here is my evidence, featuring castles pots of the *Star Trek* episode, and the *Blade Runner* equivalent in *Blade*.

Dr Roger Ruddy, scientific genius, creates androids almost impossible to discern from human beings, including a beautiful, rigid female who is sister,



Back To The Future time travels in a *Blade* 79 script

Kirk is fooled by the doctor into believing that the lovely Andrea is human, and is shocked when he discovers she's an android

Philip K Dick, dreaming of *Frankenstein* plot?



Movie star the 1982

murderous male who kills one of Captain Kirk's colleagues. Kirk investigates.

Dr Robert Truss, scientific genius, creates androids impossible to discern from human beings, including a beautiful, rigid female and a sinister, murderous male who kills one of *Blade Runner* Deckard's colleagues. Deckard investigates.

During his investigation, Kirk is fooled by the doctor into believing that the lovely Andrea is human, and is shocked by her sexuality when he discovers she's an android.

During his investigation, Deckard is fooled by the doctor into believing that the lovely Rachael is human, and is shocked by her sexuality when he discovers she's an android.

In a vital *Star Trek* scene, Kirk gently seduces the android Lisa Ross.

Kirk: Kiss this.
Andrea: No! I am not programmed for you.

Kirk: Kiss me!
They kiss, seductively. Then they kiss again, deep and hot. He takes his fingers through her hair and presses her to him.

Boy meets android *Star Trek 1966*, copied in *Blade Runner*



And from about this scene from *Star Wars*?

Decided: How you kiss me.

Reuben: I can't reply on my memory.

Decided: Say 'kiss me'.

Reuben: Kiss me.

They kiss . . . her hands off . . . she's catching on quick . . . he knows her hand, deep, soft. He raises his fingers through her hair and pulls her into him.

In a later scene, there is a chase sequence where Luke falls into a pit, and clings onto the ledge by his fingertips. The android looms above, certain to let Luke fall to his death. Luke's face is resigned, half respectful of the perfect survival mechanisms of his android, but suddenly the machine-man reaches down and with one hand effortlessly hauls Luke back to safety. Again, this scene is absolutely central to the plot, and the implications of what goes on in the minds of the leading characters. And once again, this scene is repeated, edited for action (including camera angles) in *Star Wars*, with the ledge of a rooftop substituted for the ledge of the pit.

Needless to say, both plots are rightly from the Frankenstein story, with the "mad scientists" both being killed by their creations as Luke/Decided discover the final truth in the plot. But the similarities of the android's disquisitions and actions are way, way beyond the bounds of coincidence.

"It is always the latest old thing that an audience appreciates the most." *Reuben, 1840-80*

I am not a free man

The author of computer games based on an SF film must never dream of turning the plot to be original. Why then are the writers of the films themselves allowed to get away with it? I suppose the answer to that is the same as the answer to most scenes of power: *My Money!*

Some authors are rightly feared about the origins of their debts—as in *Alan* (from a 1806 Joseph Conrad novel) and *Globe Economics Of The Third Hand* (from Huxley's *The UFO Experiment*)—but other authors are unfairly not.

The *Prisoner* was a 17-episode TV series in 1968, and it still has a huge following 28 years later. The creator, producer and star was Patrick MacLochlan, a very fine actor, and indeed *The Prisoner* has been an influence on my own work, which I do not deny. MacLochlan was accused of copying off the Austrian filmmaker Hans Kralus (1880-1950) and strongly denied the accusation. He went on doing so, because the *Prisoner* was ripped off from a story by the English writer C.J. Chesterton (1874-1938) titled *The Man Who Was Thursday*.

One day this guy wakes up to find his identity has gone, and his captors reason calling him Thursday. Other characters are also given names of the week. The key to the mystery lies in the identity of Sunday—who could be Thursday, but maybe not. Anyway, are they imprisoned? If so,



by whom? Liberals, anarchists, fascists, communists, themselves? Nobody knows who is in charge, not even those in charge. Why did Number 6 resign? And whatever happened to Adams Kinnard . . . ?

I now come to my third magic cube.

The force be with you

One film, more than any other, was responsible for the space opera boom. It was father and mother to an entire generation of movies, laser toys, video arcade games and home video entertainment. When did the screen in 1977, most SF authors, critics and reviewers hailed it as a masterpiece, although some accused it of being nothing more than a sugar-coated selling for clapped-out ideas ranging from the *Swain Samurai* to *Blade*. Michael Moorcock (in *The Time Gate*), J.R. Ballard (in *Time Out*) and Michael Crichton (in *Comicos*) all failed to spot the film's stolen origin. Here is my case for the animation against George Lucas, the "writer and director" of *Star Wars*.

How many of you remember an old fairy tale about a little boy who gets a splinter of an ant and terror in his eye? Perhaps you will allow me to remind you. "You! Monoc, ladies and gentlemen of the jury, I accuse George Lucas of not crediting the plot and characters of the entertainment known as *Star Wars* to their creator, Mr HC Andersen, deceased.

Compare *The Snow Queen*, by Hans Christian Andersen—both in Danish 1836, and in Copenhagen 1875—with *Star Wars* in English. After the splinter of an ant more naive misery and darkness to invade the world, the Snow Queen kidnaps and imprisons a young person named Kay in the sinister Ice Palace.

After the Evil Empress subjugates a section of the galaxy, Darth Vader kidnaps and imprisons a young person named Princess Leia in the sinister Death Star.

A plot for help from Kay gets through to an orphan girl named Gerdie, by means of a coded message in the car-

Star Wars: the dark side of The Snow Queen

I accuse George Lucas of not crediting the plot and characters of Star Wars to Mr Hans Christian Andersen.

of two informal messengers, a priestly talking rose bush and a cute little talking frog.

A plot for help from Luke gets through to an orphan boy named Luke Skywalker, by means of a coded message in the paw of two informal messengers, a priestly robot called C3PO and a cute little robot called R2D2.

Gerdie sets out to rescue Kay and meets a magical, new old woman, who teaches her faith in *The Mission*. Luke sets out to rescue Leia and meets a magical, new old Jedi, who teaches him faith in *The Force*.

Gerdie then falls in with a mysterious "robot" girl whose companion is an intelligent, hairy bird.

Luke then falls in with a mysterious named Alan, whose companion is a computer named Chewbacca.

After many adventures it is left to Gerdie to save the Prince of Light from the Prince of Darkness by giving to the heart of the Ice Palace and breaking the Frozen Luke.

After many adventures it is left to Luke to save the Prince of Light from the Prince of Darkness by giving to the heart of the Ice Palace and breaking the reactor core.

He is successful, of course, but the Snow Queen tries to fight another day.

He is successful, of course, but Darth Vader tries to fight another day.

"You Monoc, ladies and gentlemen of the Jury, I lay down my briefs and I rest my case. Besides I've got to go and meet a cop of Smart Art from a 1958 copy of *The Popper*. It's time to roll forward this month's Merry Quips, and scold someone else's cartoon cliché . . .

"This is the greatest invention" *Prisoner* Reuben, 1838

REUBEN REUBEN REUBEN



Dr. Chesterton's original Prisoner idea

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ROLLIN' THUND

undercover cop?



JINKS

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TEARS IN RAIN

In our second feature on cyberpunk Stuart Wynne and MC Wynne look onscreen — where it all began with the dazzling transcendent Blade Runner

From the moment film first came to flickering, monochrome life filmmakers have been exploring SF as a means of showing how beautifully the new medium could be made to lie. As early as 1902 George Méliès's pantomime-like *A Trip To The Moon* was astonishing audiences with such now-staple SFx (special effects) as fast and slow motion, multiple exposure, mattes, stop motion, dissolves and fades — but little in the way of story.

When filmmakers have turned to genres literary SF has a strong claim to — documentary, the affairs, minutiae of distasteful class has all too often ended drama in lockdown institutions. Two of H.G. Wells's most famous novels suffered cinematic translations — *The Invisible Man* (1933) and *War Of The Worlds* (1938) — that ended so disappointed by SFx. The best cinema bolstered by Hollywood goes for beyond SF, of course, but special mention must go to *Titanic* (1997) — its Force version of the brilliant special sequences by Colin Wilson, a wholly cathartic film apart from *Titanic*'s SFx and one that, like *Blade Runner*, has been loved, loved, loved. But *Blade Runner* isn't just Frank Herbert's epic *Dune* into a good movie.

Where SF movies have succeeded they've tended to be of the comic-strip variety such as *Star Wars* etc, and independents like *Flash Gordon* and *Flash Gordon* — both of which were revised in the early 1980s. George Lucas's *Star Wars* is a very influential film, however, and it's hard to see its success at a time when filmed SF was generally as popular as a copy of *Star Wars* Machine, a shattered box-office record, conventional SFx technology and preposterous notions of SF films.

One director inspired by *Star Wars* was Ridley Scott, his 1979 classic *Alien* is best remembered for the genius of Ridley Scott's 1979

**END: AARFORDS
DREAM OF
ELECTRIC SHEEP?**

The relationship between
Shirley Huxford and Dr
Andreas Christen of
Eugenics Canada? The book
on subjects that are
fascinating, in both complex
and fascinating, as relate
their previous civil
rights subject
and the relationship
offering views on it.
Christen writes as early
as 1973 noted Christ
nothing important,
arming low, he claimed,
and failing to address
what they achieved for
the civil movement.
Christen-winning writer
David Peoples were listed
to discuss events which
unintentional David
Peoples did is terrific
job . . . in some ways I
improved over the
book . . . the book and
the author's views
part of a single whole
(each resembles the

The generals of Chik's novel live in this research for the Man in the Night Gown, which led him to read diaries of concentration camp guards. Apparently when he read, Chik wondered if there could be people who were not only physically, but psychologically, even mentally, actively inhuman and devoid of empathy. The resulting novel was written at the height of the Vietnam war when Chik "felt that someone as bad as the enemy," to quote some of the novel's dialogue, "must have been someone who might attempt to realize death and treat itself by using methods as systematic as systems of the concentration camp guards. The nature of the 'aristocrats' and its moral challenge conveyed by the story where you first see it is a story that is appropriate world war monuments are almost extinct, but the aristocrats ignore that, [instead] instead by why the moral needs empire. You are ultimately stripped off all human last soldiers, while the aristocrats in Rome are the aristocrats in Rome."

Fuller, Green, by contrast, looks on skeptically at "submarine" rates wouldn't be? biotechnology's triumphs doomed to tragedy by a commercially imposed four-year lifespan. Either the Green results are of no

[illegible]

The development of this "book" in Roddy's *Black River* proved an extraordinarily close fit to what the independent inventor - William Collins - had imagined had the book

a ship sailing after 100 years. This discovery was made in part by accident. The crew was searching for a shipwrecked vessel in the area. The ship was found in the middle of the ocean. The ship was found in the middle of the ocean. The ship was found in the middle of the ocean.

© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 103–110

Another factor in this complex relationship between government and port is the status held by both on the environment of the harbor. While Portman is celebrated by numerous advertising organizations for his role in developing the port, the city has been the focus of a number of negative press stories for its role in the development of the port. The city is often criticized for its role in the development of the port, particularly in the area of environmental protection. The city's role in the development of the port is often criticized for its role in the development of the port, particularly in the area of environmental protection. The city's role in the development of the port is often criticized for its role in the development of the port, particularly in the area of environmental protection.



clash between husband and wife rather than the impact of the technology. Another element unique to these two films, and one that is often cited by people who share their emotions, which is perhaps all the more valuable for its rising fame, is a supremely disturbing novel, *Do Androids Dream Of Electric Sheep?* (fingers in the mind long after it has been read).

Do Androids Dream Of Electric Sheep? is available for \$2.95 in Criterion paperback.

COMING SOON

Alone (R) may or may not be strictly cyberpunk, but the script is being written by cyberpunk author William Gibson. *Alone* is a sci-fi, \$1.5 million Midway Films production due to begin filming this November under director Charles Atlas. The script is by cyberpunk John Shirley. *Cyberpunks* a US TV pilot which seems to be a cross between *Millie* and *Robocop*. The director is Russell Mulcahy (Highlander), so there is a chance it might be good. *Shogun Wars* is a British/US script that there's no interest in it yet. *Powerman* will be a Cabana Bay Productions based on Gibson's award-winning novel. *True Flow* (Hydroplex) comes from a Gibson short story.

PRODUCT
Blade Runner is now available on Warner Home Video: put-through for \$14.95, while the *Blade Runner* series can be rented in two-disc volumes distributed by RCA/Columbia.

COMPUTER GAMES

While there's no game of the year *Blade Runner*, a game based on the *Cyberpunk* soundtrack was made by CRL. It featured a *Blade Runner* tracking class replicated in its summer, then shooting them in a crowded city scene. A little game only available on 8-bit machines, it was hardly a masterpiece. Quake's *Blade Runner* was much better 3D in *Quake*, and featured Gibson Carter trying to recover files from a 2nd-floor building under the guidance of Thora Jones.

Cyberpunk is also featured, the computer-generated looking here...

well evident in the costumes of Pils, numerous participants in the crowd scenes, and the B-10-like parody of *Blade Runner*. Why park this in its anarchic, Revolutionary view of society as intensely corrupt and oppressive attack, for LA in 2019, seems an obvious trait in *Blade Runner* is a thoroughly humanized and humanized vision of tomorrow, today's short-term commercial values are criticized more strongly than in any of park's increasingly dated music.

Max Headroom

The idea of a computer-generated talking head originated with George Blum, of the New Jan Corporation software house, and he subsequently worked as a scriptwriter on the Channel 4 film. Initially the concept was for Max to host a music awards program for Channel 4. However, Max was too small for cinema. However, *Max Headroom* and *Max Headroom* (B) Minutes into the future was born as a Channel 4 film. The look spoke clearly most a great deal to *Blade Runner*, with long raincoats, dark lighting, post offices and - of course - rain. *Max Headroom* was a very successful technology demonstration, and appeared through the film's Network 23 TV reporter host - William Carter - and quite. TV station housed in a post box seems to have introduced Network 23 film.

The story of the reporter's own network contributing to his talents that compromised his moral and the three women and a woman who continued to sit or disabled people was nothing special. The use of looking, however, was good and quite suggestive of Gibson's cyberpunk idea. In one scene, for instance, Carter's computer interface save him from the rains by projecting the security system of an office block as either opposed by another hacker leading to an excellent computer game content with real people instead of sprites.

Another cyberpunk idea was Max himself, a computer-generated personality based on Carter's features which raised questions about his existence and life. If all your memories were perfectly transferred into a machine, would it be you?

The film made a sufficiently big impact on American TV executives for them to commission a six-episode series at a cost of well over \$1 million per episode. Episode 1 was a slight toned-down version of the Channel 4 film, showing it into a series format. Some into cyberpunk lines retain their power. "Hands are worth more than computers" remains a while as they take Carter to the body box to be cut up for spurs, in addition to the other. The film and subsequent series makes the depiction of a run-down world, much as happens in *Blade Runner*.

An interesting change in the original is

an emphasis on Victorian age typewriter keyboards suggestive of *Blade*'s attitude to technology.

Episode 2, *Blade Runner* re-imagining, a Robotech-type sport developed by the network despite its violence. Carter gets involved through his computer, named by America's Press, where he meets a woman.

Body Blum returns to more freely cyberpunk territory with the elements of an aging woman seeking a donor for organs needed to keep her alive until she can be immortalized by the Max Headroom AI process.

A show is caught when coming into the city but has been many people showed for cash as this in America novel, and is really taken to a special feature. Carter is naturally called in to investigate and video footage to *Blade Runner* is made when someone who has to be used to identify an apparent threat.

The idea of a permanent underclass of people is brought up by this episode, and is immediately more fully explored. In the Series the poor were 'indocinated' in America and a War On Poverty program which led about as well as the poor. Since then the idea of underclass has become accepted again, as famous American journalist has once argued made counts better in New York City because of its 'outcomes of wealth and poverty'. The current mainstream reaction has, of course, itself been attacked of the 'indocination' of the condition of a British network. Episode 4 - *Blade Runner* - was quite obviously inspired by cyberpunk writing with its corporate takeover scenarios including Carter in a fight with Security System Inc's artificially intelligent computer. A 10th anniversary of a limited event based on the crime 'crime than crime' - *Blade* calls on Max to break the cell of 387's Al. This 103 - or *Blade* Commemorative Equipment - is famous from Gibson's books but would well enough have in an adequate story which weakens the film.

The film has, possibly, are considered to be bad. But has a corrupt TV programmer competing with urban violence to stage 'events', while *The Blade* concerns a politician manipulating the media and simultaneously attempting to destroy *Blade* in a way that would lead to the media's collapse. Unfortunately, despite some interesting ideas, excellent presentation and a nice line in TV self-parody, the series has now been cancelled due to high costs and lack of immediate success.

Last month *Blade Runner* will examine cyberpunk in print, and reply to the why do I like it as a French philosopher? *Blade* is a 100-page collection of *Blade Runner* on page 18 of this issue. We'll also look at *Blade*, a new cyberpunk classic about to appear on video.

IS BRAD REALLY BETTER DEAD THAN ALIEN?

ELECTRA-money, ELECTRA-sweat-shirts and VIP days out . . .



Those new guys at Electra have a treat in store for potential subscribers and galaxy tangers with their first release *Better Dead Than Alien* starring the one and only Brad Zoom - hero of nothing in particular.

Better Dead Than Alien is a tongue-in-cheek, addictive shoot-'em-up with titillating B-movie scenarios as Brad has a go at defeating invading aliens in all zones. Take a look in the reviews for full details on how

Better Dead Than Alien plays.

Brad Zoom will be appearing on the *Electra* stand at the Personal Computer Show (PC Show, Earls Court, 19-19 September) and all prize winners will get a chance to meet him (if he's not too busy defending the planet that is . . .). There are 11 tickets for a VIP day out at the show courtesy of *Electra*. In addition to an expense-paid day out, the first prize winner receives £100 cash

to spend on all the glorious software available and wins a *Better Dead Than Alien* sweatshirt. 50 runners-up each get a *Better Dead Than Alien* sweat-shirt which they can pick up on their day out.

What do you do? Simple: put words into Brad's mouth and tell us what he's saying in that speech bubble as he slams them contemplating another day of heroics. Best speech bubble award

awarded on a postcard or back of a sealed space suit to

BETTER DEAD THAN ALIEN COMP. THE GAMES MACHINE, PO Box 50, Lutterell, Shropshire SY9 1JH.

Don't forget to write your name and address either. Entries must reach TQM HQ by August 16 and follow the competition rules as detailed in the newsletter.

The main window, depicted as a pair of scissors, with dual-designated boxes depicting a rectangular area of the screen. Clicking the icon's lower half lets you scroll an irregular shape for use as a brush.

The program also has copy and paste and fill. In fill mode the cursor is replaced by a rectangle showing the maximum size of the brush within the form selected from the Store of

any art utility.

Through the way paint is laid down on the page can be altered. The paint modes include solid and semi-transparent, allowing smooth shading. Shading is an interesting function within a defined boundary, graduations of a single colour can be painted in bands which run from full colour saturation to none at all. This semi-transparent fill is a powerful command, particularly useful when shading complex shapes or creating effects which would normally take hours to achieve.

Under options the fill and magnify modes can be altered.

Features

The second program, Pattern, is a mixing layout system and pre-draw which enables you to print your masterpieces as postage stamps or, on many sheets of paper, as booklets up to 100 square feet.

Basically, what it does is import a ready-made picture into the work area, which is made up of a grid, each rectangle representing one picture page. The original artwork can then be moved, keeping its aspect ratio, though this can be turned off for distortions, to cover as many pages as you want. The pattern grid is easily defined for each page dimension to suit either your intended design or printer size.

Through menu selection, the resulting image is printed in vertical or horizontal columns of the grid. Single pages within a large poster can be selected for printing in case any error occurs. It can be set for continuous paper feed or single sheet feed, either way the result can be repeated together. During printing the screen function does auto-rotating, while some software tells the printer not to print colour register bars, so sheets drawn on, say, a red background, can be registered if the red is set to the zero register.

Colours

The final program is for processing pictures. As its name suggests, the program is primarily concerned with colours, be it changing specific or even switching display modes. It's most powerful function is to allow artists to import several pictures and combine elements from each while matching colour harmonies from

"One useful aspect lets you convert a picture from one display mode to another"

different pictures to an optimum.

Once a picture has been loaded, the colour-mixer screen appears. This is a fairly complex menu containing many options.

The colour-mixer screen shows parameters about the components of a colour in the picture. It gives values for RGB, HSV and yellow, cyan and magenta levels. As well as the components of a colour, the program also gives a feedback on the percentage of total pixels that are that colour. Just beneath the status display is the source view—showing RGB and HSV components or post-population for graphics.

Flags are used to change the amount of red, green, or blue in a colour. This can affect the entire picture or specific colours.

Putting down the Colour menu provides access to a host of options. Selecting is a submenu to produce colour separations of your picture in red, green, yellow, cyan, magenta and black, selecting red, for instance, turns the entire picture red, and the blue and green values are set to zero (neither print) while the red value remains untouched.

Selecting inverts matches the picture to the palette of another picture. The picture uses the palette from another picture while trying to preserve the appearance of the original as much as possible.

and inverts converts the current picture into a black-and-white image, while source inverts switches polarity to create a reverse-view, or negative, image.

It lets you convert a picture from one display mode to another, and it's easily achieved. The view menu contains the option set to a. Selecting the sets up a list of possible resolutions for your picture. Once a display mode has been selected, colours convert to the new format, everything is kept, it is close to the original as possible. The size of the colour palette may increase or decrease depending on the format selected. Should the palette decrease, the computer estimates which colours to sacrifice by performing a just count and reassigning pixels with the nearest corresponding colour.

Conclusion

The Paint program is good enough to get on a stand alone at utility. While it isn't the most powerful drawing program on the Amiga, it has all the major tools, includes professional layout and fill commands and incorporates several improvements over DeluxePaint II's core data. Pattern is only useful if you possess a high quality colour ink printer which the program is capable of exploiting to the full.

Colours is an extremely useful program for modifying printing pictures, particularly when combining elements from several pictures where numerous colour changes may have to be made or in enhancing digitised images. The palette is, at a reasonable price, not only a satisfying addition to a hobby, but also a useful tool in the mechanics of business desk top publishing if you are moving into low resolution colour production.



Colour analysis showing the proportion of colour of red using pixels

features provided on the program file.

Above the tool menu the Title bar accesses a further five menu: screen, screen, zoom, window and edit. Screen are all the background options and the zoom menu allows you can be selected either in RGB, RGB, Green, Blue or HSV data. Saturation. Value or by clicking on the color-square area which displays all 4096 possible colours. Colour speeds can be defined for use in gradient fill, because they are designed by start and markers, creating the gradient between the stated location.

Screen contains all the brush manipulation commands, including background options and several preset shapes. Manipulation commands include brush rotation through any angle, scaling by any size and manual fill brush—all virtually standard in

BITS, HAMS AND INTERLACE

The Amiga supports 32 colour registers from a universe of 4,096 possible colours defined by the number of available planes, in low resolution, with four bit-planes, 32 colours are possible on screen simultaneously. Halted, of course, in high resolution with four bit-planes.

On each bit-plane there can only be two possible colours—just switched on or off—so add another bit-plane and there can be four colours. Each additional bit-plane raises the available colours by the power of 2. Limitations are imposed by the cost of providing bit-planes and the enormous increase of memory required per plane.

HMM uses 18 colours but displays all 4,096 by addressing the first four bit-planes (bits 0-3), and then using the fifth and sixth bit-planes to address the register colour, or a modified colour should be displayed. When it does it takes the processing time's RGB value and substitutes a new value for one of the RGB components, thus it takes three pixels to change from black to white (black, 0.0, 0.0, 0.0; 0.15, 0.15, 0.15; 0.15, 0.15, 0.15), a process called ramping. Clearly, this makes five bit-planes in HMM hard to achieve.

Interlace doubles the vertical dimension of pixels, the advantage being an increase in vertical resolution without sacrificing the number of colours available in the selected mode. But in interlace mode two screen scans are required, painting each alternate horizontal row of pixels. This creates a flicker effect which can be distressing after a few minutes.

"It has all the major tools, includes powerful commands and incorporates improvements over DeluxePaint II"

SPECTRUM 48K/128

20

FEATURING

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COMPUTER & ELECTRONIC ENTERTAINMENT

REVIEWS

LEAD REVIEW

45 ■ WHERE TIME STOOD STILL

System Design use their expertise learned on the successful *Street Raze* and come up with the ultimate "wacky" game: *Where Time stood Still*. Set in a land that time

forged you are pitted against grotesque men and beast in a desperate attempt to return your mad world back to civilization. This one's going to be a monster.



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35 ■ SENTINEL

The addictive strategy game transports itself into the Amiga this month. Complete with a suitably eerie sound track, *Sentinel* will have you alerted . . . for hours.

55 ■ DARK SIDE

It may be the slowest of all the versions but *Dark Side* on the Commodore 64/128 remains one of the best games of the year so far. And wait till you hear the music.

51 ■ THE EMPIRE STRIKES BACK

Help the rebel alliance as they battle against the Empire in

Romark's Star Wars sequel. Destroy the IV robots, trip the AT-ATs and dodge asteroids in this vector-graphic epic.

30 ■ HAWKEYE

Control a Synthetic Life Form and fight your way through hordes of aliens in an effort to save the world from the deadly Synoids. Super-smooth scrolling and incredible sound FX — the trade marks of *Thaldrum* — combine with great gameplay to provide hours of finger-buster blasting.

55 ■ BARBARIAN II

Journey to the depths of Draa's dangerous hazing and slaying adventures as you go . . . until you meet the dread sorcerer

Fire in Ice. Take the role of either the wing-wielding Barbarian or prehistoric Marlane in your quest to free the land of Draa's menace.

31 ■ VIRUS

The Antimedes version (titled *Zenith*) blew our minds (which explains why) and we missed our systems when it was released as an Atari ST version. Come as far having *Antimedes* Virus is incredible, hardly dissimilar from the BBC original — you won't believe your eyes.

NEXT MONTH . . .

More games than you can wave a joystick at . . . we'll have *Planet Razzies*, *Fire And Forget*, *Microscope*, *Star's Trip II*, more



of *The Empire Strikes Back* and the 16-bit versions of *Street Fighter*.

Return of Zarch

VIRUS

Finbird

ATARI ST: £19.95

BETTER known, perhaps, under its Arkonoid title Zarch, the ST Finbird conversion of the Superior Software game has been done by its author David Braben, co-author of the classic space combat/strategy game *Elite*. As Superior Software hold copyright to Zarch, Finbird was forced to use another, hence virus.

An alien force has invaded your region spreading in its wake a red virus which strokes the life out of the very heart of the land. To combat the threat, a spaceship is made available to patrol the region, armed with missiles and a laser cannon and controlled, by you, via the keyboard or mouse (the former being slightly easier to master the latter is a little easier).

Two further spacecraft have been added to the alien forces invading the ST version, an tractor beam to pull the spaceship into ground if it gets too close and a mystery spacecraft appears later on in the game armed with a lethal new weapons system. Otherwise the gameplay is similar to Zarch (reviewed TGM88 £19), only



The ST's large colour palette is extensively used in Zarch.

Zarch by any other name

repulsive but the inclusion makes it stand out from other games. While the ST's 16-bit processor can't match the speed of a PISC machine, the scrolling is still rapid. Sound is limited but effective and the ST's colour range is extensively used. The impact of Virus comes not so much from its impressive graphics and technical prowess but from the closeness with which the ST version replicates the original 32-bit PISC game.

ATARI ST: OVERALL 83%

BRICKBAT

BRIX II

PG Leisure/Prime

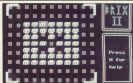
W as reported in TGM88 (page 7) the Prime Leisure Corporation's resurgence, and following last month's *Acad* conversion, this game is the second in a series of five PG Leisure budget games for 1988. It has a lot in common with one of the oldest and most basic types of computer game, the Breakout game. Programmed by Richard L. Wright, it is his first game.

Breakout games enjoyed something of a revival last year with the superb *Arkanoid*. *Brix II* adds to the formula by having four bats, each on one side of the screen, rather than the usual one. Please bats, flip and bottom, left and right; move in tandem so not too many bats are needed. Other special features include big bats, rock bats, speed bats.

In theory *Brix II* sounds interesting, but the execution is poor. When the centre of the

screen is filled with bricks there is very little time to react to rebounds and with such unimaginative design and use of colour there isn't much incentive to persist.

The screen editor is a lot easier to use than actually playing the game, but unfortunately there's no save option so the point is a little questionable. Using the editor to review the game's 20 screens shows the programmer's total lack of inspiration for this unattractive and overly difficult Breakout clone.



As close to death as out-of-shoot graphics and difficult gameplay

PG Leisure: £9.95

Apart from the fact that *Brix II* autoboots, it's difficult to find much worth praising in this program. Sound FG are dire, while the graphics are poorly designed and make unimaginative use of a non-EGA palette. "User-defined keys" in fact merely offer a choice between shift, ESC and CTRL keys. Avoid.

OVERALL 17%

"An unattractive and overly difficult Breakout clone"

BRAINLESS FUN

HAWKEYE

Thalamus

B oys Without Brains sound more like a pop band than programmers (and behaved like one at last year's PCW Show when Thalamus signed them up.) They're a four-man Dutch team

Many centuries ago a prosperous archiving civilisation was ruled by the Sarysses, a vicious band of space nomads who built huge industrial radiation plants on their planet. These ruthlessly poisoned the atmosphere and destroyed most life. Those that did survive retreated underground and swore vengeance on the nomads. They built a synthetic warrior to fight for their cause - half human, half machine - it was capable of utilising its superior conditions above ground and ruthlessly armed to tackle the heavily guarded enemies around the radiation plants.

It was decided that computers could not react fast enough for the type of opponents the Synthetic Life Form (SLF) would have to deal with, it had to be guided by remote control. It took the form of a robot in a vehicle called Hawkeye - the fight for justice begins.

Power surge

The game takes place over a horizontally parallel-scrolling landscape, with you in control of the SLF. The various environments in which you engage the enemy include cities, top plains, dusty deserts and ultimately the Sarysses' central base. The enemies encountered attack in droves and take the form of flying creatures, giant robots and poisonous animals. In an attempt to counter their destructive efforts, the warrior is armed with an impressive array of weapons: a hand gun, machine gun, laser rifle

and - most devastating of all - a rocket launcher. All weapons (apart from the hand gun) have limited ammunition, although reloads can be performed by picking up the correct icon.



Horizontal parallel scrolling

As well as loading off the innocent enemy attacks, four puzzle pieces have to be collected to complete the current level. Your inventory of items is indicated on the panel above the play area. Once all four pieces are collected, you are returned to the Sarysses screen where a power (bullet, laser and rocket) bonus are awarded. These are displayed as a subtitle before the SLF is sent to deal with the next of the 12 levels.

In development for the better part of a year, Hawkeye's large, well-illustrated graphics bear the solid marks of dedication and are the game's most outstanding feature.

COMMODORE 64/128

Cassette £9.99

Diskette £12.99

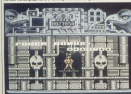
Graphically and aurally very professional, it falls short of Thalamus's previous, high standard in gameplay, which is run-of-the-mill. Control of the warrior is at times finicky as pixel perfect accuracy is needed to reach some of the platforms. Hawkeye is a good version of a tried and tested game format.

OVERALL 80%

OTHER VERSIONS

An Amiga version is under consideration.

The well-timed graphics are Hawkeye's outstanding feature



"Large, well-animated graphics bear the polish marks of dedication"

Against a silver moon ...
an awesome shape emerges ...
rumbling towards its destiny.



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Atari ST

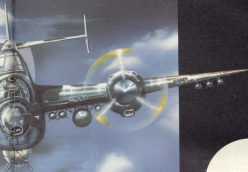
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Graphic Graphics Software Ltd., Alpha One

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through an ink black sea!



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Waves



ACTION



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Spectrum

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Amiga

Apple

£19.99 disk £19.99 disk



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POOR CHOICE

SHACKLED TO S&S

This US Gold version of a 1986 Data-East arcade game was programmed by Choice Software, who tend to specialise in conversions. Their previous games include World Games, California Games and King Fu Master.

For reasons that are less than obvious, all your friends have been kidnapped and imprisoned in the cells of a huge underground complex. Naturally you set out to rescue them and in the end all night after the computer. However from a similar perspective to Gauntlet a second player can join in to help explore the dungeons and rescue imprisoned friends.

A friend in need

Master of stupid but heavily armed guards picks the contours and dungeons of this strange place. Cell doors can be opened by blasting them with a weapon and if a friend is inside he will be freed to follow after you. Usefully

your friends are all armed with special weapons - perhaps that's why they were imprisoned - which you may use once the friend is rescued. (Once you have freed as many friends as you think are on a level you can leave it via the exit - usually behind a special locked

AMSTRAD
Cassette: £9.99
Diskette: £14.99

Initial impressions are poor, the scrolling is laborious and character movement jerky. However, once a 'Speed-Up' has been gained the game becomes a lot faster and, with some quite good sound FX, fairly enjoyable. Nevertheless by comparison with Gauntlet the game is distinctly sub-par and offers little in the way of originality.

OVERALL 52%

SPECTRUM 64/128
Cassette: £9.99
Diskette: £14.99

The Spectrum has minimal sound FX and graphics that are both monochrome and poorly detailed. This, combined with unoriginal and repetitive gameplay, makes Choice's a very unattractive prospect.

OVERALL 43%

ATARI ST
Diskette: £19.99

The ST game suffers from atrocious graphics, jarring-sounding music and very mediocre sound FX and tunes. Disappointing.

OVERALL 43%



These shots aren't so good as the real - Commodore-64 ones.

There are over 100 levels necessitating a double-buffered system on suitable computers. No less than all fully use is made of various objects left behind by trapped enemy guards and big

monster enemies. The objects include 'speed-up', 'shot' 'speed' and 'extra defense'.

COMMODORE 64/128
Cassette: £9.99
Diskette: £14.99

The Commodore game comes complete with some very nice background music and smooth scrolling. Graphics are bland however and provide little incentive to fight on to the higher levels.

OVERALL 47%

OTHER VERSIONS

An MSX version is planned.

"Unoriginal and repetitive playability, a very unattractive game"

VERSION UPDATE

It plays to improve your word power

SCRABBLE DE LUXE

Letters Genius

Atari ST: £39.95
Amiga: £39.95

FOLLOWING last month's De Luxe version of Monopoly on the Commodore-64 comes the 18-bit conversions of Scrabble De Luxe, originally a monochrome 128K Spectrum game.

The new King's game is in fact Letters Genius's first for that machine and features an attempt to improve on the rather flat ST presentation with subtle shading on the piece-looking tiles and more attractive board colours. While not many are striking these changes are for the better, although the ST's cardboard-looking wooden tile touch and simplistic board is no way impair playability.

Options include setting a timer for moves, limiting the computer to make its move instantly and even having the computer display what words it's thinking about using.

Gameplay is identical on both machines: up to four players can take part, three of which can be computer controlled, each having a tile with seven letters. In turn players make up words from their tiles (yes, this is the bit for people who don't know Scrabble), filling them onto the board by using a letter already there. For instance, you might put 'ch' and 'id' around 'M' to make 'CHAMIDS'.

The words all score points according to the point values of the letters, and any special board

squares which are scored. At any time the computer can be selected to give the tiles displayed on your tray or give a hint. The latter is particularly useful when playing a computer opponent on cell level 5.

The 18-bit versions have just 4,000 more words than the 20,000-word vocabulary of the Spectrum, and on higher levels some of the obscure lines seem almost specially designed for the game and aren't in most single-volume dictionaries. At the same time words like 'moust' and

'emery' aren't included in the vocabulary, so a dictionary is useful for checking your own words when the computer challenges.

Unlike most boardgames, this uses tiles in its computer translation - and the 18-bit opponent can prove very tough indeed. If you like word games, both conversions should prove very attractive.

ATARI ST: OVERALL 88%
AMIGA: OVERALL 70%

Unlike most boardgames, the new tile in its computer translation - mpr



DOWNHILL IN Epyx STYLE

THE GAMES (WINTER EDITION)

by JILL GOLD

I may have missed the Winter Olympics at Calgary in Canada but *The Games* is just in time for the Summer Olympics. The delay was due to the American version containing references to Epyx sponsorship. They sponsored the American US Olympic Committee and as this is irrelevant to the UK and European market all references have been removed. The *Summer Edition* of *The Games* will follow.

Like previous Epyx programs in the Olympic Games series, *The Games* is a search event, starting the Opening Ceremony, lighting the Calgary Olympic Flame.

Up to eight players may compete in parallel for any number of events. High scores can be saved to disc.

The figure first, a sport requiring intense concentration as you slide feet first on a toboggan down an icy track at terrific speeds. It's similar to the toboggan run but without the added protection of the boat—the figure competes to keep from hitting the track walls, take curves tightly and avoid falling during the straight. Time counting. Down the track, the event becomes a simple matter of memorizing the route, and maintaining a steady course—left, left and right on the toboggan.

Second is cross-country skiing. Power, endurance, rhythm and technique are all qualities which need to sustain the persistence of crossing land, here it's characteristics of energy take, time the joystick movements with the skier's leg movements, climb slopes and push away—to accelerate down hills. Build up a steady rhythm, keep the pace going and don't let up—skipping for more than four seconds results in a fault. This is a simple event, with simple game control, but it's well implemented.

The elegant sport of figure skating follows. The precision, perfection and art of skating is lost in music: place the more "higher" demands on the player, skater movements are required to be followed. Commencing the event, you select the music to use to a singing from classical to rock. Moves should be chosen rapidly so they coincide with musical points in the music. During the event joystick control is simple: turn left or right around the rink and up to perform a move at a suitable time. Points are awarded for technical and artistic performance relating to execution and timing of each move. Despite the simple control, keeping skaters in music is almost impossible as the moves are difficult to follow through and their execution takes time. In this event, where timing is critical, a poor becomes disastrous.

In the ski jump a lone contestant also down a slope and leaps off the ramp edge in an attempt to cover the maximum distance by sailing through the air. Putting off from the top of the slope, you use first-person view to keep on course, avoiding the ramp sides and grasping air at the exact moment to lift off. A dive into the snow is the reward for those who wait too long to jump.

Close to the air, the view changes to third-person perspective, where an aerodynamic and stylish posture is required for the brief flight. Wait until the last minute before going into landing position to get a score. Scores are based on distance travelled and style of flight. The ramp run is relatively simple but landing at the bottom is the last challenge indicator and visual cue. It takes a lot of practice.

The rhythm method

The skiing continues with the skater skied through a third-person view as you and an opponent race down the slope, narrowing between the flags. 200- and 400-metre slopes are the challenge: each has two sets

levels. The skier must keep close to the flags to reduce drift, and record a good time—winning the sequence is timing the race, not a feat. The skater is simple in gameplay and style but requires rhythm control and coordination throughout.

The sport of speed skating has already been mentioned in Epyx's *Winter Games*. And for the event *Winter Games*, the skater is shown head-on and the track is shown around the outside, while mostly a recreation of *Winter Games*, this event is enjoyable, using the familiar rhythm control method as the player uses control movements with the motion of the skater's arms and legs. He always practice makes perfect and Epyx skaters (player's). Have some problems, it's an improvement on the *Winter Games* version in graphics and general feel.

The seventh and final event, downhill, is also graphically the skater viewed in first-person perspective, you race down the mountain passing through gates. At the start, up to four cameramen follow up along the route to record progress, the view changing to third-person perspective as you pass them. The simple graphics of gates rushing past make it a fun event and help capture the thrill of downhill racing. To become proficient, remember the layout of gates and gradually increase your speed to set new world records.

The Games ends with the closing ceremony with each country awarded its medals, the

Olympic Flame going out and the night-time sky lit up by fireworks explosions.

Even *Winter Games* already available there's a sense of déjà vu with *The Games Winter Edition*. Epyx have stuck to their familiar control methods—which are now showing their age. The opening and competitive element which made earlier Epyx products so successful is not in retrospectively critical events such as figure skating. The concept is rather trivial.

COMMODORE 64/128

Cassette: £24.99

Diskette: £14.99

True to the Epyx standards, the graphics for much of the game are excellent with animation to match—sound is also suitably atmospheric. The opening and closing ceremonies, made appearing screens and overall presentation is of a high standard. Once across scores for each event, winning skaters winners get a new slide once again.

OVERALL 75%

OTHER VERSIONS

Available shortly for Amstrad 486; CFC; cassette £24.99 and diskette £14.99, Atari ST: £24.99, MSX 548; cassette £24.99, and Spectrum 48/128; cassette £24.99 and diskette £14.99. Apple II and Amiga versions are due soon but no prices are available yet.

"There's a sense of déjà vu, the style is now showing its age"

Concentration, steering and snow graphics are essential for the figure



A WRONG CHARLIE

STARRING CHARLIE CHAPLIN

(U.S. only)

Some nine months after TGM001 showed screenshots of the ST version, the game has at last been released for some home computers. The programming house responsible is **Demarc**; their people wrote *Wizard Wars* and converted *Road Runner*. Conversions for Spectrum and Amstrad are by **Therleach**. Besides being a converted title, *Charlie Chaplin* was also a respected director/producer - the US \$600 game has you taking on all these roles.

To begin with, as a prospective film-maker you must select which of the available scripts to tell about - the best place to start is a low-budget movie with its few scenes accessible. Scenes can be shot in any order you choose, but while the sets and backdrops vary from scene to scene the basic objective is always the same: beat up the bad guys. Once shot, the scene is "edited".

Your public

Once all the scenes have been shot to your satisfaction you must show the whole film - linked together randomly - to a cinema audience. Whether it's a runaway hit or a massive flop, audience reaction remains invisible.

Starring: *Charlie Chaplin* controls internal film-making

AMSTRAD CPC

Cassette: £9.99

Diskette: £14.99

The tunes are nice when you punch randomly. The game remains fundamentally limited, however, a nice idea but with little action.

OVERALL 52%

Microformats monitoring the backdrops vary, but gameplay is predictable - PC



PC

Diskette: £24.99

A graphic masterpiece with music and every aspect finely detailed. In addition, there are considerably more scripts than on the 8-bit offerings with an option to save movies onto disk and even a little music during the public showing. It probably had been better this would have been a very good game.

OVERALL 57%

SPECTRUM 48/128

Cassette: £6.99

Diskette: £12.99

Microformats graphics are well suited to this machine and those do look very nice - in a loose 30x40x40 way. But sound FX are minimal and tend this atmosphere to this old game.

OVERALL 51%

OTHER VERSIONS

Conversions are imminent for the Commodore 64/128, £9.99-cassette, £14.99-diskette and Atari ST: £19.99

"... a nice idea but with little action."

VERSION UPDATE

The conversion of the sentry?

THE SENTINEL

Finalist

Amiga: £19.95

ONE of the most original games ever to appear on home computers, *The Sentinel* is a sequel to a sensation in C&AP 84 magazine where the Commodore 64 version of the original 1980 game was judged unbeatable and "the best game ever written for a computer".

TGM001 carried news of an ST conversion and an "imminent" Amiga version. In the latter's release seems to have been unveiled, however, by the addition of an especially atmospheric soundtrack.

Gameplay remains essentially unchanged, with you becoming a Sentinel in a quest to overthrow the Sentinians' rule on 18,000 worlds. The battle is fought in terms of energy even sold 3-D landscapes from the Sentinel's point-of-view. On the first background, for instance, the

Sentinel is placed at the lowest part of the landscape while a Sentinel clone comes at the highest point on its special pedestal. The game of the Sentinel drains energy from wherever it

looks, so survival depends upon staying ahead of this lighthouse-like absorption beam.

The Sentinel moves by creating a replica of itself and transferring energy into it. Once in the new shape, you should conserve energy by guiding the clone right over to the old shape and absorbing its energy. An object can only be absorbed if its base square can be seen, so to absorb the level's Sentinel a player must constantly keep high ground, otherwise all your energy (those boulders upon which the heat

lights up our life)



Sentinel replica can be placed.

Energy can be collected by absorbing trees growing in the landscape. Each is worth one energy point, it's worth staying the first ground on the Sentinel until as many trees as possible have been absorbed, because the amount of energy held at the end of a level determines how many levels you can jump for the next turn.

At the end of each level a code is given for the next, so ultimately it's possible to reach level 10,000. On later levels the Sentinel bugged and alerted by several Sentinies, and there can be as many as five death-beams sweeping the landscape. Fortunately for 16-bit owners, there's a help function giving an in-game map on Sentinel.

To begin with *The Sentinians* prove frustrating, although the mouse control option helpfully cuts down on the keys needed. But once the first landscape has been mastered you will be hooked on one of the most compelling games ever. *Worming* remains shipped, like *Orion*, but is much better in the Amigaized, together with some excellent music, makes this a first-rate conversion of a first-class game.

AMIGA: OVERALL 94%

HOLM IS WHERE THE HEART IS

THE FAERY TALE ADVENTURE

Medagame/MicroIllusions

Finally there's a MicroIllusions game not designed by the infamous Reshant Von Wolfsheld, instead one David Jaeger, looking very menacing on the packaging in his award-winning black armour, lays claim to this graphical adventure. The Faery Tale Adventure has been an expensive import, but now Medagame have taken over distribution the price has become more reasonable.

Once upon a time they didn't have many different opening times. As a story, however, in the Miggos Land of Morn where a Master of Morn and his family lived in a peaceful village. The Master of Morn had three children, Julia, Philip and Kevin, who were as different as could be. Destiny, it might seem, would be very different for the brothers - but essentially all seem to be destined to one, different mission.

In the past the village had been protected by a talisman, but now it had been stolen so the Master of Morn was dispatched to find help. But when eventually he did return it was without help, and his little disappeared in his enchanted lands. Soon, drawing the tale of an evil Necromancer who had taken over the land, of Mollathair the Sorcerer who had predicted such a time - and of a timely paragon.

The quest to defeat the Necromancer was dangerous, but the brothers undertook it with a great determination.

objects, and taking/giving using them are possible. Initially, of course, the most useful weapons are running and, when cornered, fighting with the skeletons, grunts and ogres which roam the land. Also come magical objects, and means to buy a sword or bow, adventuring can become a bit more positive.

Visuals/controls



It was horrible.
Being found a ghost containing
burning.
Dillon says he can't fight

Walkabout

The story of the brothers and their quest is told in the time honoured sort of a graphical adventure with an isometric-like landscape of over 17,000 screens. The player controls one of the brothers by joystick, mouse or keyboard with the latter two also needed to cast spells, take, buy things and access game actions such as save and quit. In addition such adventures actions are looking for hidden

The Faery Tale Adventure has some nice thoughtful features - groups of the three brothers give advice on the things that follow them on the quest. There's a lot of walking to be done, however, and the story of the tale about announcing new enemies to battle can become wearisome after a while. Solving the game requires lots of mapping, fast reactions to kill the ogres who often carry valuable items, and patience. While no longer state-of-the-art, nor quite as atmospheric as Where Time Stood Still, this remains an intriguing graphic, visually-minded adventure that has hardly dated.

AMIGA Diskette £29.99

Graphicly pleasing rather than absorbing, some unconvincing animation is compensated for by realistic touches such as the water of blood when someone is seemingly killed, and the tedious walking overhead should a character walk under water. A nice touch and adequate sound FX accompany the graphics, making this an attractive and compelling game.

OVERALL 75%

OTHER VERSIONS

In the process of being written are conversions for the C64 and IBM PC, both for £29.99 on disk.

"While no longer state-of-the-art, Faery Tale is an intriguing arcade adventure"

VERSION UPDATE

RETURN TO GENESIS

Intimid

Amiga: £19.95

A GAME which began as a show for demonstration of high-speed, two-way horizontal scrolling on the ST (OSCARO ST16) has now, somewhat ironically, ended up on the Amiga.

The game's scenario, which involves cloning and intergalactic war, is executed window-clearing around a fast-reactor, shoot-at-everything-but-sometimes-guns. Each world has 12 scientists who must either be rescued or killed before the spaceship lands off to the next level. The scientist levels which fast scrolling (three words is especially better when attacking from there) since war makes it tricky to turn and shoot. Of course it's perfectly possible to outrun these ships. But

at the required speeds reactions are required to the limit.

Collisions with the heavily detailed scenery aren't directly seen: your flamed swimmer, but rebounding into the pulsing energy invariably dies. At first death seems a bit cruel, but after practice you can survive - though the game is never easy. Some help is offered by rescued scientists, however, and some collected they can add triple-fire beams, more bombs and even invulnerability to the ship. Any such selected add-on is lost when the ship is destroyed.

The Amiga's Return To Genesis is actually indistinguishable from the technically flawless ST original. On the Amiga the

effortless scrolling is a little less obviously 'impressive', but the speed of the graphics and the exceptionally tough, but fair, challenge remains intact. It's only that the later levels - easily seen,

as with the ST version, in the level-level demo - are not of the same excellent standard as the earlier ones.

AMIGA: OVERALL 77%

ST's speed is all the less Genesis version apart



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OWN GOAL

PETER BEARDSLEY'S INTERNATIONAL FOOTBALL

Guardian Entertainment

Software houses have rapidly realised the sales potential of licensing major football celebrities to adorn the covers of their games. Gary Lineker and Peter Shilton have already been snipped up and even the inimitable duo Saint and Greaves are soon to make the perilous journey onto home computers with Elite Systems. Now, Peter Beardsley, one of Liverpool's most successful attackers of recent times has been signed up by Guardian Software Design - authors of many Grandslam products including The Flintstones, Termites and Chubby Chicks.

Peter Beardsley's International Football recreates the European Championships in which the team of the team must decide the Champions of Europe.

On a once players can take part in the football action, each having a license to choose any one of the 24 teams on offer. Eight teams play in two groups through the first qualifying rounds, the four successful teams go through to the semi-finals to decide who meets in the final.

To begin you select the length of the match (it can be five to up to 20 minutes), choose a one- or two-player league and begin the computer match. The matches are played over a pitch made up of three horizontally scrolling screens. A full complement of 20 players take part, but the referee and treasurer seem to have vanished. You are supposed to control the player nearest the ball (highlighted by an arrow over his head), unfortunately the computer often selects a player some distance away making it difficult to gain possession. The goalkeeper is also under your direct control and comes into play as and when necessary.

Goals, goal kicks, throw-ins and free kicks are all catered for, the strength of a ball kick or throw-in is directly proportional to the length of time the fire button is held down. This is a simple method, but



At last, a sports game for today... you only win if you cheat - BT

unfortunately it fails to include back-kicks, stopping and sliding of the ball.

Tough and simple

If only the real life European Championships were as easy as the computer game. Within minutes of beginning the game, we discovered a nasty cheat whereby simply running along with the ball, occasionally tapping it, reduces the opposition to mere bystanders, leaving only the

goalkeeper as a last ditch defence. A normal game is extremely tough to play as the defenders are very quick off the mark and annoyingly brilliant at intercepting free-kicks.

While attempting to do nothing more than concentrate on the action of football, the computer game leaves out fundamental elements. Tactics are very difficult to employ and the other players rarely move into good positions from which goals can be scored, making use of the goalkeeper's

ATARI ST

Diskette: £19.95

Graphically, Peter Beardsley's International Football is very good, the players are detailed, neatly animated and move well, with good use made of the ST's colours. Sound is likewise of a high standard, with a series of jolly football tunes continuously playing and some effective soccer sounds - such as the crowd cheering when a goal is scored.

OVERALL 52%

AMIGA

Diskette: £19.95

In all respects this version is very similar to its ST counterpart. The sounds are slightly slower adding a more realistic atmosphere to the action. Gameplay has been tweaked a little allowing the player a better chance of intercepting and keeping the ball.

OVERALL 55%

OTHER VERSIONS

Peter Beardsley is to make an appearance on the Commodore 64/128: costs £9.95, disk £14.95, Amstrad CPC: costs £9.95, disk £14.95, Spectrum 48/128: costs £9.95 and MSX: costs £5.95. A PC version is being considered.

"Tactics are difficult to employ and players rarely move into good positions"

VERSION UPDATE

PHANTASM

Exact

Amiga: £19.95

LAST month we explored the ST release (TOMMY 73%) of this Yu Yu Yoo, now converted for the Amiga by Keith Jackson.

The action takes place on an enemy moon where, before your ship can take off, you must first destroy eight weapons (or located weapons in 24 different zones). Exploration offers a classic

Tai Get pilot's eye view scanning across the 5-0 landscape. Enemy ships, tanks and fortresses appear on the horizon and eventually grow bigger as you approach them. Lasers, missiles and antimissiles are your prime weapons in battle, with death inevitable if you're in fuel needs over. Four skill levels, including a special training level where you cannot score, provide

plenty of long-term challenge - but by comparison with Pete Cooke's original, the lack of depth is disappointing. One improvement is the replacement of a damage repair window with a Display/Cancel which hides out system icons as

they're destroyed. (This has since been added to ST versions as well.) Apart from the superior music, however, the Amiga game is virtually identical to the ST one.

AMIGA: OVERALL 73%

Unconventional abilities in Phantasm



HOP AND GLORY

HOPPING MAD

Elite Systems

Inspired by *Catapult*—included 'free' on one of Elite's Tilo packs—this imaginative game idea has been expanded and improved on the Commodore 64 by Chris Coupe's coding and Mark Conkney's graphics. Spectrum and Amstrad conversions have both been done by Neil Latache (coding) and Lizze (graphics).

The delectably surreal game comes to its uncumbered by a convoluted scenario explaining why four balls might be bouncing, in sequence, across various landscapes. It is difficult to imagine what could motivate four relatively normal looking balls to go globe-trotting—collecting balloons. Perhaps there are things afloat that any ballier not know.

Hopping Mad! has 14 levels of increasingly bizarre landscapes, all of which require the balls to collect ten balloons before ascending the next level. Colours considered vital by any of the four balls and when all are lost a life is taken. There are three lives to begin with, easily lost to such assorted enemies as Venus fly-traps, bees and sharp rocks on the first level. Later levels have the balls bobbing on the sea bed, swimming through a haunted forest and basking under a Wild West sky.

Ball-bouncing objects change according to the level—how starts as ghosts to cats. Port comes very similarly, with apes being the most brutal on level one. Even more points can be gathered by quickly completing the game to receive a time bonus. Once a level is finished you start the next with all four balls. Gameplay across the three 6-bit versions all differs and

claimed is similar, only varying slightly in difficulty.

COMMODORE 64/128
Cassette: £3.99
Diskette: £11.99

Colourful sideways scrolling games are a forte of the Commodore and without ever trying, the machine presents Hopping Mad in its most colourful form. A jolly intro tune and effective sound FX make this an enjoyable, if less than amazing, challenge.

OVERALL 87%

Beachball again - Spectrum



SPECTRUM 48/128 Cassette: £7.99, Diskette: £12.99

This version scrolls without the need to avoid colour clash makes the balls a rather dull black—in fact the graphics are possibly unremarkable. Sound FX are perfunctory, but there is a nice intro tune. Gameplay is much the same as on the C64, albeit harder.

OVERALL 86%



Colourful sideways scrolling and effective FX - Commodore 64

AMSTRAD CPC Cassette: £3.99, Diskette: £14.99

Scrolling is unsmooth, as on the Spectrum, at the price of some dull graphics with a four-colour, midsize palette unimaginatively utilised. While not making best use of the machine, it's still rewarding to play as the Spectrum game.

OVERALL 84%

"An enjoyable, if less than amazing, challenge"

VERSION UPDATE

SKYFOX II

Electronic Arts

PC: £24.95

WRITTEN by American company (Electronic—creators of *Avionics*, *Skyfox* it was typified in 1984/85 Commodore 64/128, 85%)

Using keyboard, mouse or joystick, take off for these space in the new, improved *Skyfox II* Where Fighter in battle with *Starfighter* through ten possible missions. These include scoring spacehips through hostile territories, all-out attacks on enemy forces, defensive roles and space-space exploration. An Amstrad came separately (Commodore and Federation space). The *Starfighter* is armed with pulse beams, neutron

disruptors and antimatter mines to destroy enemy spacecrafts, planets and passing asteroids.

The style of presentation is identical to *Skyfox*, but the gameplay is wider, involving launching, navigating to a target with the subsequent destruction and return is base to complete the mission.

The full range of 654 colours are not used, but the subtle shading creates an effective atmosphere of future war. Sound comprises only moderate explosions and laser sounds—nothing in the *Mac II* league. Apart from the greater speed and slight improvements in graphics definition, the gameplay is a direct copy of the

Commodore 64 version. Without an outstanding game, *Skyfox II* is certainly an improvement over the original *Skyfox* in graphics, sound and gameplay—and it offers

variety in the ten missions and challenges in the two skill levels.

PC: OVERALL 77%

A *Skyfox* in space's clothing—with great speed and shading



DOZING AWAY...

KILLDOZERS

Lunkbox

Lunkbox is a well-respected French software house, with a number of successful releases in that country – especially in the adventure field. Strange, then, that the company's first UK release should be one of their weaker arcade games.

Controlling one of a selection of four differently equipped Killdozers, your objective is to rumble around a full-screen maze, viewed from above, and rescue engineers from the clutches of threat-supersuited Unicorn. One engineer is held captive on each level, rescue him and you move on to the next of six levels. The floor of the maze complex is dotted with different stiles which either send your Killdozer spinning, change its direction or form a barrier to prevent movement in a particular direction.

The Killdozers are each armed with three different weapons

which are accessible at any point, to blast the hordes of robotic stiles in your path.

I tank, therefore I am
Killdozers attempt to provide a combination of arcade – rule-playing, adventure and strategy game features. But unfortunately these elements merely give a confused feeling.

The point of most maze games is to solve puzzles and progress – but not so with Killdozers, you simply rumble on, pushing blasting away. The limited action quickly becomes tedious, the overall task is rather



Robots without a cause, wandering through a maze of killer stiles in *Killdozers*

rewarding nor challenging, and Killdozers is a disappointing launch product for Lunkbox.

A Killdozer construction set is supplied with the game, incorporating few restrictions – although you have to use the graphics already provided – it is

easy to use and clearly documented. Designer rooms can be saved out to a data disk, but they won't run without the utility program. The construction set is an interesting addition to the package but hardly makes purchase worthwhile.

A ST-RATEGIC STEP TO A 16-BIT FUTURE

QUADRALIEN

Logotron

Logotron's first ST release marks their determination to be almost exclusively 16-bit from now on. Quadralien's programmers, Axiol Software, have had one previous release – *Xor* – which was converted to the ST for Axiol.

The vast white nuclear-fusion complex called Axiol represented the cutting edge of 16-bit technology – and all the dangers contained therein. Axiol Axiol went on security staff, allowing no

visitors and blocking all control mechanisms. Its makers declared a crisis. When suddenly indicated that control devices had broken down, making an orbital maintenance visit, most people

perished.

You don't panic, and are subsequently forced access to the Axiol from a shuttle and installed in its control room. Your aim is to shut the complex down by controlling its component of workstations. The Axiol is made up of three levels leading up to a central core complex. Passcodes are required for access to all but the first level. Each level is made up of six rooms – each several screens big – which must be cleared of all radioactive material before temperatures rise high enough to kill you.

For each room there is a choice of six objects, from which one can be picked to carry out the clean-up operation (prevalent in overhead, Rick Brown fashion) (Chris' job can absorb up to 10 radioactive items before needing to be scrubbed at an information point, others can carry only five but are more energy-efficient, can carry bigger energy charges or have a better laser system. Also important when selecting objects is whether they have a slower-reaction and/or carry destruction.

Repellers

In room are gameplay consists simply of finding the material and absorbing it, later on puzzle and words elements come to the fore. Shuttle elements derive from red attract and blue repeller crates which react with each other according to type. Choosing the correct crate can mean the

difference between actually getting to the radioactivity and having to test your way through. Also to be considered are important factors which when pushed down utility crates lower the temperature. These barrels are



For Axiol at Axiol

reality located close to the shutters and have most influence when temperatures are high – and dangerous. Directional forcefields allowing one-way access, magnetic traps opening crates, surrounding ion-laser rooms, enter the old grey matter further.

Arrows action comes on the tougher rooms where the quadralien responsible for the control malfunctions are to be found. Most are monitored in special soundboard chambers, but when shot down around at high speed, draining energy at a frantic rate if they contact your shield – killing them requires good tactics and fast reactions. While it



ATARI ST

Diskette: £14.95

Kidoom is an uninteresting game, based up with reasonable 16-bit graphics and somewhat clever FX. Unfortunately the frequent, constant disk access and poor playability are not hidden by cosmetic frills. The full-screen technique is needlessly slow, making the whole game a monotonous.

OVERALL 37%

OTHER VERSIONS

There are no conversions planned.

"... the task is neither rewarding nor challenging. Kidoom is disappointing."

Like the general complexity, toughness and instant playability of *Concentration Defender*, if you enjoy a challenging strategic puzzle you should like *Kidoom*.

ATARI ST

Diskette: £14.95

Static graphics are effective and occasionally nice, but make little use of the machine, and the *Bliss* screen can be irritating despite a scroll-based function. Sound FX are minimal - although those that exist are good - and there's a useful choice between joystick, mouse or keys for control. In short, a complex puzzle game effectively, if not astonishingly presented.

OVERALL 77%

OTHER VERSIONS

An Amiga version is due for release about now for the same price as the ST. A PC version will be slightly more expensive at £24.95 and should be released in September.

"If you enjoy a challenging strategic puzzle you should like *Quadrant*."

VERSION UPDATE

Impossible dream

IMPOSSIBLE MISSION II

by GUS

PC: £14.95
Amstrad CPC cassette: £9.95,
diskette: £14.95

First returned in TCM98, with a version update in TCM98T, conversions continue to trickle out for this sequel, with more still to come. The PC version has been programmed by Novotrade Software Studios - they made the original game - while the Amstrad game - it is a shame to say of *Impossible* - was done by *Adventure* of Hungary.

Basic gameplay remains true to the *Impossible Mission* formula, platforms and ladders, running and jumping to collect items while avoiding the six types of enemybots. Both versions lead in towers as they come, with the Amstrad cassette player leading in the amount for the moment after you die. One advantage of the PC game is that it can be saved.

Sound on both is minimal, the Amstrad version marginally the superior. Graphically the PC is very good indeed - its lack of colour noise really shows since even the ST version used few colours. In addition the PC's 64-bit ship makes gameplay very quick indeed, so that apart from the



Breaking at top speed through the platforms and ladders - PC

sound the game is quite close to the ST one.

The only sky-falling is that a conventional joystick won't work with the Amstrad PC keyboard, and the keys aren't definable. By way of contrast the Amstrad CPC version reproduces much of the colour of the CM game, but only at the cost of being quite markedly

slower. While it's certainly possible to get onto this sort of sound and animation on the ST version make clear that fast use isn't being made of the computer, although it's a great deal better than the original *Impossible Mission*. Another slight drawback is its toughness, with the full hour or so allowed per tower soon being eaten up by

frequent deaths.

In both games, *Forever*, the basic gameplay is preserved, making both recommended buys for fans of the genre.

PC: OVERALL 84%
AMSTRAD CPC: OVERALL 72%

VERSION UPDATE

SIDE ARMS

Gus

Atari ST: £19.95

Side Arms is released on the Caspian label, marketed by GSI and programmed by *Proter Software*. It's a rather 16-bit-on-up game, and the Commodore 64/128 version was released in TCM98T4.

Side Arms on the ST is first and foremost a single-player game, a major difference considering the

arcade machine and 64 version were dual-player games. The objective is to destroy the quadrant aliens and the *Arise*-like mother alien entering the first stage - stage ten. The hero is a tougher alien with a jet-pac, a laser which can be upgraded to any of five other weapons.

For the most part, the graphics are very good, the sector is devoted

to anything more than subtle, grey colouring, but collecting the power-up capsule turns him into an eight-way-firing supercannon, graphically not much different but far more devastating in effect. The background landscapes are high a detail and scroll smoothly.

Latter levels have vertically and horizontally scrolling screens, testing your movement even further - agility, speed and accuracy are essential. Large, fast-moving aliens, unfairly small alien bullets, death-by-contact rock faces and stationary spaceports take up vital space in each corner, making it a tough, fast game. The game is predictable or mouse-controlled, although the former fails a long way short of providing the precision/requirements stay alive. Without the mouse, the game is very hard to play.

ST *Side Arms* contains more gameplay than it did on the Commodore, but, with only one winner to control, it becomes nearly another shoot-'em-up with better than average graphics and sound - the fun playing throughout is well done and unorthodox, other effects are limited to laser fire and explosions. However it is an enjoyable action shooter game which has come across well from the 64-bit up.

ATARI ST: OVERALL 72%

A 16-bit on the side to join CM and side up version



OVERHEAD KILL

THE FURY Marble

After the Page 3 glamour of *Xen* Marbletech's latest game reverts to the more conventional appeal of full-blooded violence. Programming is by **Creative Reality**, who also produced the 2000 AD licenses *Slaine* and *Neopole: The Warlock* for Marbletech.

In the late 1980s an extraordinary revelation in American lore showed the first Five Plane crash in the Arizona desert, 20 km in diameter. The crash claimed 438 lives during the two weeks of rescue. By 2010 the "secret" phenomenon probably led to an even bigger crash lying built in cold around New's moon. Media attention was subsequently heightened by the death of a driver in a mysterious incident known as The Fury. The disaster has been attributed to passing through into another dimension.

The Fury is essentially an overhead-view, sideways-scrolling, shoot-'em-up, race game. Moving the joystick left accelerates the car, while moving right decelerates it and up and down move the car in the appropriate directions. Pressing *fire* releases the selected weapon in *Killing Machines* - where aiming depends on controlling your race kit quota. The other two types of races are Time Race - to continue, you must beat a qualification time - and Tag Race, where the car is selected on "1" and has to suffer constant damage. Touching another transfers the tag. In both these races weapons aren't

since any driver judged to be leaving the white cross-hairs aimed on left or right.

Escape pods

After each race the player is awarded "loots" according to performance and these can be used to buy various items. The most expensive are the ten cars which can replace the standard one players start with. In the race,



Side-on tag, *Marble* style, in *The Fury* - Amstrad CPC

SPECTRUM 48/128 Cassette: £5.95, Diskette: £14.95

The Spectrum has a different graphic for the player's car, distinguishing it from the others, and slightly less room to manoeuvre. Sound FX are mostly confined to a reasonable selection of effects, but little to enhance some nice, occasionally original but poorly presented ideas.

OVERALL 57%

allowed, so only by ramming one a bit faster in *Slaine* does it seem earned. Money isn't the only incentive to violence, however,

price range, for example, third power is increased but only at the cost of higher fuel consumption. While it is suggestive of a

horizontally-standing *Allycat*, poor graphics and restricted gameplay make *The Fury* distinctly second-rate. Racing games of the sort provides some fun, but the non-violent races lack excitement and it's irritating that with so much empty screen the vital damage indicator is both small and hard to read.

AMSTRAD CPC

Cassette: £5.95

Diskette: £14.95

With a noticeably smaller playing area than the Spectrum, the blandness of the in-game graphics - every car is identical - is yet more apparent. Sound FX are functional but nothing special, which detracts the game itself.

OVERALL 53%

OTHER VERSIONS

A Commodore 64 version will be released in July at £9.95 on cassette and £12.95 on diskette.

"Poor graphics and restricted gameplay make *The Fury* distinctly second-rate"

VERSION UPDATE

Polishing a cliché

SIDEWINDER Mastertronic

Star ST: £9.99

ORIGINALITY An Amiga-based arcade machine, this superb vertically-scrolling shoot-'em-up earned 90% in its Amiga home computer version reviewed in *Issue 866*. Three months later Binary Designs (Oxford Road, ST Road, Warrington) have translated the game for the Amiga ST.

The scenario is off-the-wall standard line fighter against the huge enemy ship and its massed defences. While originality is not the game's strong suit, its intelligent and graphically polished working of a computer is. Each of the game's five sections, loaded from disk, feature distinct and quite beautifully detailed landscapes ranging from wily hyperspace bands to the

Rechts, *After Synchroblast* level 5. Probably the best part of the landscape, however, is the immensely satisfying explosions which accompany their destruction. In addition once the flames burn out you can see the bottom - a nice, invisible touch which together with incredible sound effects helps make gameplay addictive.

The objective of the game is simply to survive the enemy onslaught while making as high a score as possible. Anti-defences include vast numbers of gun turrets, ground crawlers and kamikaze fighters, the numbers and ferocity of which depend on the five skill levels, changeable in-game. Helping the player are power pods giving rapid fire,

more powerful shots, shields and a brief temporary freezing the forward scroll to allow complete destruction of the immediate area.

The only real ST flaw is the slight softness of the sideways scroll, which - as on the Amiga - gives the player some very useful room to manoeuvre in the game's margins. Graphically, however,

the ST game is extremely close to the Amiga and, incidentally, scores faster as quickly, making the version a lot faster and harder to play. Schneider on the Amiga was a great game making good use of the machine. ST *Sidewinder* is better better.

ATARI ST: OVERALL 94%

Fastest, furthest, and more satisfying than the Amiga version



A GREAT ESCAPE

WHERE TIME STOOD STILL

Simon

If used to seem time would never stand still for Denton Designs — they've been one of the most imaginative and successful programming teams in the Spectrum's history. And for years they kept surprising us with *Gift Of The Gods*, with the first major coin-driven arcade adventure — *Shadowline* — and with the stunningly bizarre *Frankie Goes To Hollywood*. But we've had to wait almost two years for this Spectrum 128K-only game, which picks up stylistically where the team's 1988 *The Great Escape* left off.

The adventure begins with a plane crash on a remote, Himalayan plateau. Hundreds of stoneborn skeletons from the aircraft's flight plan, the crash destroys the plane — but miraculously leaves passengers and pilot unharmed. As the stunned survivors mill

around the wreckage, the pilot, Janet, takes command. His maverick fellow passengers are not natural survivors. Clive is wealthy and overweight while his daughter and her fiancé Dirk also appear used to the easy life. Janet has his work cut out if he is to

successfully return his entourage to the relative safety of civilisation.

The use of food

Presented in a simple, comic perspective, *Where Time Stood Still* is a monochrome but has numerous features — a village, a native village and waterfalls, for example — so perfectly detailed that colour would be just a distraction (even the 2D version will be monochrome). At the bottom of the screen the group's strength, health and ammunition are displayed as bars. Each character has an individual inventory, separate from the group menu, and can be ordered to walk over and pick up nearby objects. If one character should 'use' the food or drink carried, the group collectively benefits. Similarly the number of points scored depends on how many characters remain in your party.

Normally you have full psychic control over Janet, but users should be taken not to let her lose a piece or others may be left behind. Alternatively if you do nothing they might wander off on their own.

Should Janet die, you are given the choice of remaining characters to control. If they are left together whenever you pick up the leader, if not you have to go it alone. Dangers to watch out for include skeletons that carry off people to their deaths, a magic monster and rock falls. Most dangers are rewarded with a stash of precious metal, giving at least

some chance to respond. Fortunately each team member has a gun, but care should be taken not to use recklessly.

The lack of a game-saving function can mean too much repetitive releasing of your path, but by holding down one you can make the skeleton run a lot faster — albeit at the cost of a greater energy drain. And with so many different things to be discovered, from mysterious temples to pygmy natives, this is one game you simply won't be able to give up on.

SPECTRUM 128

Cassette: £2.95

Diskette: £14.95

An instant classic on the Spectrum — the game's great wealth of graphics detail is suggestive of a black-and-white movie. As a 1989-only release this has (predictably) good sound, including a true tone which can be turned off, and excellent spot FX. *Where Time Stood Still* is a great game which sets the standard for other 'movie' software to follow.

OVERALL 95%

OTHER VERSIONS

The Amstrad 517 conversion is excellent, but a PC version has become doubtful — both would be £19.95.

"An instant classic on the Spectrum"



VERSION UPDATE

THE FLINTSTONES

Granular Entertainment

Spectrum 48/128 Cassette: £5.95

Amstrad CPC Cassette: £5.95, Diskette: £12.95

Commodore 64/128 Cassette: £5.95, Diskette: £14.95

FROM the Aridge and 2D versions (128000 75% and 75% respectively) *Freddie Flintstone*, man of prehistoric suburbs, has the task of family life on his hands in this it-bit conversion by Teague Software Developments. The game plan is identical to previous versions with four games rolled into one package.

Freddie's first job is to redecorate the cave, while trying to stem young Pebbles's artistic talent for gruff, and not use the strategic labyrinth to witness. Having saved the cave, Fred takes the car to the Bedrock Bowling alley — however, the road is a hazardous

one so expect a few wheel changes on route. Fred enters a terrific bowling challenge with his old 'buddy' Barney Rubble, achieving double Barney's score makes Fred the winner. Fred troops eagerly home to discover Pebbles has disappeared, and he has to search for her amid the platforms and ladders of a building site.

As this 8-bit conversion mirrors their predecessors well — with graphics that retain the impressive cartoon-like qualities. However, playability remains hard — especially the painting scene. The Commodore version moves at



First toward the cave, happy families in prehistoric suburbs — *Commodore 64*

and a far less, while the Spectrum and Amstrad CPC versions are slow enough to cause frustration.

A reasonable rendition of the *Flintstones* theme here — written by Ben Daglish — burlesques during gameplay on all three versions (except Spectrum 48K).

SPECTRUM 48/128:

OVERALL 85%

AMSTRAD CPC:

OVERALL 86%

COMMODORE 64/128:

OVERALL 82%

IN SPACE NO ONE CAN HEAR YOU SCHEME

REACH FOR THE STARS

Electronic Arts

Out five years ago for the Commodore 64 and Apple II computers, Strategic Studies Group has restructured this to incorporate menus and a new Advanced Game - included in this third edition PC version. Since Electronic Arts are now distributing the Australian-based **SSI**'s products in the UK, expect to see a lot more in TGM.

Reach For The Stars is a game of imperial domination with four empires racing to explore, colonise and conquer a sprawling 24 x 23 2-D galaxy grid.

Completely devoid of any kind of screens and with some nice, but abstract graphics, the game's appeal rests almost entirely on how it plays. Up to four players can take part, but if only one plays the computer controls the other

empires, at any of three skill levels. The aim is to win the most victory points by the end of the game, which is typically set between 40 and 100 turns, but may be extended to last until one player has control over the entire galaxy. Victory points are awarded for the development of colonies, destroying enemy ships, capturing enemy planets and destroying enemy colonies. The essential role of combat is



The galaxy's wonders revealed - and at its death

concentration, the bigger you grow, the bigger your margin of victory over the lesser force. This naturally places great emphasis on the economic growth of your empire in planning your starships.

All production depends on the number of resource points (RPs) generated, these in turn derive from the population, industrial

capacity and social level of a planet. Both industry and society require spending RPs to develop and maintain standards. However the better the society the higher the population growth which must be supported at higher costs. Growth should thus be limited to what is necessary to mass transport ships. It's a basic game

CALLING ALL BURNERS .
SUPER
HANG
 Is

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Units/WPs				Status	
	Max	Units/WPs		Spectral Class : G Yellow	
Industrial	1 251	0	0	Planet 1.0	
Social Sci	1 251	0	0	Class Primary	
Planet Sci	1 121	0	0	Owner 1/ =	
Service Pop	1 581	58	58	Pop 150/ 100	
WSP Rel Int	1 121	12	12	Ind 150/ 48	
WSP Res	1 51	0	0	Env 150/ 75	
Calculateds	1 121	0	0	Def 12	
Scouts	1 51	0	0		
Bank 1	1 51	0	0		
Bank 2	1 51	0	0		
Bank 3	1 51	0	0		
Bank 4	1 51	0	0		
Ship Tech	1180	0	0	0 117 000	
				Global WPs: 200	
				Planet WPs: 15	
				QTP: 100	

Miner Post Planet Pop Planet Ind Production

Items are what planets should produce are made

the best tactic is keeping out of trouble, building up an economic base to support a final military burst at the end of the game approach. In this Advanced Game, however, restrictions on movement make it both slower and more strategic. A number of different strategies are helpfully detailed in the manual for this.

Busy scouts

During play there are two basic types of turn, which alternate each round. Odd numbered turns allow production and movement to take place, while even numbered turns

are movement only. Movement orders are given through a Task Force Control window and all ships must be formed into Task Forces to be moved. Inevitably scout ships are most important, and as they progress reports are filed relating aspects of the systems they visit. Both the destinations of scouts and production details can be turned over to the computer if you should wish. Scouts are obviously important for exploration, and their destruction is a useful pointer to the location of enemy fleets. In the Advanced Game, however, there are no scouts and strong limitations on

industrial capacity. Navigation technologies must be developed, for example, before starships can be much use and special armies developed for invasion. A full

OTHER VERSIONS

A Commodore 64/128 version should be available as you read this, disk only, £75.95, and an Amiga version is imminent at £94.95.

"The game's appeal is strictly limited to enthusiasts"

untested function means each game carries on for weeks—if you survive that long.

PC

Diskette: £24.95

The game opens with a great VGA loading screen and looks presentation throughout in first class— for a real game. Unfortunately all the excellent manual screen to present in numbers, no bar charts or icons—this becomes dull. Without any kind of scenario to provide reasons for the warfare and no exciting graphics when a planet is visited, the game's appeal is strictly limited to enthusiasts. 3.5" disk drive owners will be pleased to learn, however, that in common with all IBM PC games both 3.5" and 5.25" disks are included in the packaging.

OVERALL 62%

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s on course for
the Atari ST



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CAPTAIN COBRA COURAGEOUS

MARAUDER

Review

Design and programming for this arcade shoot-'em-up is credited to **Arcanum Software Developments**, a four-person team led by **Mark Kelly**. It's their first game for Hewson, but follows *Captain Courageous* which was released through English Software.

Language, on the heavily defended planet of Maragone, the alien invasions of Cyndrickus were banished at the end of its security systems. That violent and audacious domination has since fallen, although the rusty defenses remain operative. Nevertheless, Captain OJ Cobers has returned to reclaim the planet in his secret Marauder battleship.

Cobers's struggles is depicted as a veritable scrolling shoot-'em-up with the Marauder fighting its way

through the massed Maragone defenses with laser and smart bombs. Enemy weaponry ranges from guns to exotic tanks, from missile launchers to air attacks launched if the battleship falls. Security becomes perform various functions when shot, dependent on their colour. Tanks retreat, bombs, fired, control reversed, a pinned laser and a life lost are some of the features dictated by the weapons.



Hewson's aim is consistency in this shoot-'em-up.

Hewson has pulled off some real tricks over the past year by releasing 'shoot-'em-ups' which would be thought if not born for the production of the game-design - best exemplified by *Patricia Gooch's Orion* - which made them instantly playable and

even unambiguously addictive. *Marauder* is rich too, but misses being top-notch by several points being, although it's a tough game, there's too much in it that is predictable. In short, nothing new, but a well implemented and demanding challenge.

GLOBAL WAR

DREAM WARRIOR

101 Gold

Tarman may sound like a game title, but in fact it is the name of the programming team which has designed this powerfully plotted entertainment. Programmer **Colin Reed**, graphic artist **Stefan Utenski** and audio artist **Anthony Lees** make up Tarman. Their previous release for US Gold was *Captain America*, and their third, still in development, is a game about the Cold War, called *Berlin*.

Governments have withered, leaving power in the hands of megacorporations, and the biggest of these is Power Corp. Its authority is used to a weapon which projects dream demons into minds of opponents, sending them insane. Focus has crashed at opposition and outside of the dream weapon is slowly sending the world to oblivion.

Battling to preserve their sanity four rebel scientists - or Aamers - have found out how to defeat the

dream weapon. Before they could implement countermeasures, however, these were visited by *Crusar* - the most ferocious of fantasy demons - who imprisoned two in the dream offices of Megabuck Inc and the third on a nightmare two-headed snake the size of a planetoid. All three prisoners are plagued by other demons, guarding the captured Aamers and protecting the back hole through which *Crusar* can be found. You, the fourth Aamer, must rescue your friends and

control *Crusar*.

Megabuck's offices are long, horizontally scrolling corridors divided into two sublevels of two, each sublevel linked by a lift. Wandering *demo-demons* release different coloured gases which have to be quickly popped up before they deteriorate. Blue gases contain psychic images (building up a picture of one of your friends - once completed, the head is released. Other gases release screen cards for life and safes, the latter require energy to maximum when opened.

Green gases locate trigger energy so that you can jump from

gent demons which appear suddenly, adding powerful bonuses to you - shoot them to earn a big bonus. Care must be taken to avoid shooting your dream images, though, while answering it also sends you - sending the gas.

As soon as sufficient trigger energy is gained, you can jump to the Aamer planetoids where more *demo-demons* wait to be shot. In this dream, however, the planetoid can only be reached by walking between the two main horizontal transforming into a loop. The slings must first be down through other stages were back to the trigger. Gravity and the slings



On the hunt for *demo-demons*.

down to dream. While moving through the corridors, various gates halt progress unless four puzzle are solved: one in the correct pattern - which in practice is relatively simple. Less simple are

change of control methods in this stage makes it very difficult. On all levels the dream warrior only has a single life.

Once the psychic images of all your friends have been recovered,



COMMODORE 64/128

Cassette: \$9.99
Diskette: \$14.99

More of a tank than a speedy tankster, the Mercader feels more very solidly detailed — and tough — than in this unoriginal enough game. A choice of sound FX or music is useful, although with some brilliant music by Barry Letcher the latter is favoured.

OVERALL 71%

OTHER VERSIONS

Conversions are imminent for Spectrum 48/128: cass £7.99, disk £12.99 and limited CPC: cass £9.99, disk £14.99.

"Nothing new, but a well implemented and demanding challenge"

Its black hole must be found to find you can find and destroy Goule. Each of the demon's six eyes must be blasted to compete the game.

Only, despite a novel-sounding scenario and interesting presentation, gameplay is both unoriginal and repetitive. Blowing at and right shooting things soon becomes tiresome, especially after simply dying in the difficult stage section. Nevertheless the upgrader Goule might provide a certain addictiveness.

COMMODORE 64/128

Cassette: \$9.99
Diskette: \$14.99

Don't Vektor's presentation is highly polished and very professional — the main background graphics are fair and the sound FX are reasonable, although nothing very special.

OVERALL 61%

OTHER VERSIONS

Conversions are planned for Spectrum, cass £9.99, limited CPC: cass £9.99, disk £14.99, and PC: £19.99.

"Despite a novel-sounding scenario, gameplay is unoriginal and repetitive"

VERSION UPDATE

Arcade psychedelia

BIONIC COMMANDOS

Capcom

Spectrum 48/128: Cassette £9.99, Diskette £14.99 Atari ST: £19.99

Capcom features on page 60 mentioned that new Capcom coin-operating machines later this year will have simultaneous computer conversions through COC Membership, conversion of existing coin-ops continues with the release of the Spectrum and ST versions of Bionic Commandos, the all-action arcade game featuring those psychedelic soundtracks reviewed in TGA069 (Commodore 64/128, 88%).

Bionic Commandos is a highly playable and generally well-implemented conversion of a great (if not entirely successful) coin-op or both machines.

The ST game begins with some colourful background graphics, small, detailed characters and a speed of action baffling the coin-op, hint the advent of the second and third levels, the ST's colours are put to superb use, the rooftops, platforms and brick walls really show what can be done with a 16-bit machine. Its tunes, given the lack of effectiveness in the ST's sound chip, are extremely well done, varied, lively and in line with those of the Commodore.

The Spectrum version comes a close second in musical entertainment, while not having the raw power of the Commodore



The Spectrum's speedy commands are more effectively than its counterpart

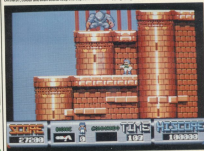
game of the finesse of the ST, there are some excellent tunes. Spectrum characters, platforms and background graphics are limited to one colour, but Bionic Commandos remains a pleasant game to look at.

In both versions, gameplay is very similar, with the ST hardest because attacks by giants, birds and other foes are constant. The speed with which the commands moves on the Spectrum gives

quicker than on the Commodore is a definite benefit, resulting in an easier game to play but no less difficult to master. The Commodore's scoring has been replaced by a top-screen technique, which, while a little unattractive to look at, doesn't affect gameplay.

**SPECTRUM 48/128:
OVERALL 66%
ATARI ST: OVERALL 91%**

On the ST, colour and sound keep the Capcom conversion playing strong



A RISKY TACTIC

LORDS OF CONQUEST

Los Software Inc./Electronic Arts

Lords Of Conquest has striking similarities to certain well-known boardgames. Eos Software, the designers, have written over 34 games—they created Cosmic Encounters, the now-classic boardgame which resails in the UK under the Games Workshop banner. The ST version of Lords Of Conquest was written by Thales Software.

Lords Of Conquest follows the age-old tradition of warfare in a battle for territory and may be played against up to three players. With territory come the rewards of resources and wealth, from these ultimately come power.

Territory—maps of territories are included although they can also be generated by the computer or designed by the player to recreate conflicts from any era.

Once a map is chosen, the computer randomly distributes the resources producing centres and cities. Their positions can be changed but initially only one resource is allowed in each region.

The first phase involves each player taking their pick of map regions to control. Regions containing cities or resource centres are generally barred to be picked although, at times, having regions grouped together is better than grabbing all the resource centres. A takeover tactic is employed, players alternately select regions until all have been taken. Each player then places their stockpile in an area initially safe from attack—lose the stockpile and your means of buying resources is lost for that turn.

The development phase is the first in each turn when harvesting a year. In this stage, resource points are used to buy units or weapons or construct other construction in most instances. Success depends what a player constructs and on higher levels everything becomes much more expensive.

The production phase follows, with the resource transfer to all gold, iron, coal and timber sites being added together and sent to the stockpile for use in the development stage. It is at this point that human aggression begins—adding greatly to military strength when conflicts arise—more the number of horses increases as new pastures are created through capturing regions.

The shipment (trade) is used to

prepare players' forces for attack or defence. On the lowest skill levels, only the stockpile may be moved to other regions—primarily a defensive move. The higher levels allow the player to move all forces to regions likely to be attacked or position them for an offensive. Units can carry horses and weapons from one region to another provided both have coastlines.

Takeover bids

Conquest follows, after two winning regions are lost, the result of the conflict is determined by weighing up each side's military strength, and the number and



The mouse control that wins in world domination

power of adjacent countries, as well as adding a chance element—defined at the game's start. A conquered region changes to the victor's colours and any captured weapons, horses, cities or resource centres are added to the stockpile.

For games involving three or four players, the option of trading between players comes into effect. Alliances and temporary collusions can be formed to destroy more powerful opponents or wipe out minor, troublesome, unwanted regions. Hoarding resources is risky at the best of times and inevitably leads to mutual and backstabbing.

At the end of a turn, the game can be saved to disk, the colour and background graphics of the screen changed to suit the player's tastes and the speed of the game increased or decreased—an effective time-saver.

The game continues until one player has three or more cities under control at the end of a year.

Control is mouse-driven, which makes the game easy to use and enjoyable. However the construction bit is simple but effective and keeping the game, expanding its long-term appeal. As well as four skill levels, handicaps can be placed on individual players for the

computer opponent providing further variations in strategic play.

Lords Of Conquest uses some powerful strategy elements. The computer opponent starts as a relatively passive opponent at beginner level, increasing in strength with higher difficulty levels. The gameplay is not over-exploited but the computer opponent's toughness and the unpredictability of other human players make it a challenging game.

The strategy idea is spread, sharing ST ideas from boardgames such as Risk and Diplomacy and, to a certain extent, Offroad. Nevertheless, if a quest is to see this type of classical strategy game on the Atari ST.

OTHER VERSIONS

It's already available on the Commodore/Amiga priced at £24.95 cassette and £19.95 disk. Electronic Arts are considering importing an Apple II version but have no release dates or prices as yet.

"Not too sophisticated but toughness and unpredictability make it challenging"

ATARI ST Diskette: £19.95

The graphics are simple and mostly crude. Sound is likewise simplistic and it adds nothing to play. Lords Of Conquest doesn't use the ST's potential at all—the graphics are sub-standard and it all looks more like an 8-bit wannabe from SSI. Fortunately, it's the strategy that counts and this game certainly provides enough of that.

OVERALL 73%

VERSION UPDATE

BUGGY BOY

Dile Systems

Amiga: £24.95

ALREADY available on the Spectrum, Amstrad CPC, Amiga ST and Commodore 64/128, Dile's conversions of Tait's fun maze bug racing game coincide with the Amiga version. The Buggy is smaller than its ST counterpart, having a very slightly squashed rectangle.

The sound effects are surprisingly good, just the time, noise of the engine and a musical interlude when collecting bonus flags. The high degree of playability that existed on other systems is still present—but

without effective sound it's not as entertaining as the ST game.

AMIGA: OVERALL 77%

Strong but silent: the squashed buggy in its final 16-bit incarnation



RETURN OF INVADERS FROM OUTER SPACE

BETTER DEAD THAN ALIEN

REDA

This decidedly comic release marks the establishment of a brand-new publishing house, although the primary programmers – Oxford Digital Enterprises – are well-known for such games as Domark's *Thriller Pursuit* and Grandstream Entertainment's *The Hunt For Red October*.

As characterised by the *Better Dead Than Alien* comic, future adventures *Better Dead Than Alien* has spent four years travelling through space in his rocketship Argo. Finally on April 1 1984 the Argo touched down on Mars. Contrary to first expectations, Mars turned out to be warm, and what he takes off his helmet he finds the atmosphere strangely congenial.

Unfortunately, before Brad saves this fantastic information to Earth he comes under unprovoked attack by hordes of aliens. Brad, naturally repulsed with his ready use of the before logging it to his rocketship. The Argo's engine ignites first up, but once in space Brad finds he has been followed by the real aliens. If he's ever to see Earth again, Brad must blast no way through wave after wave of attackers in a distinctly *Space Invaders* type scenario.

Blast asteroids

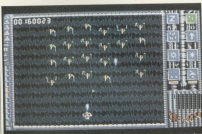
Brad's spaceship is hit for several attacks, confined to the rear quarter of the screen while we offer you of alien ships descend toward it, taking occasional potshots. Unlike

a shield, multiple lasers, double-shots, armour-carrying missiles, neutron bombs and alien ship are all available in and Brad's escape. Unfortunately, these special weapons only last for the current level.

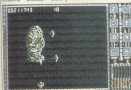
Carriers are particularly hard

increased with two players on screen, you may find yourself asking a friend to come round and help defeat all 75 levels.

While this is an unashamed *Space Invaders* clone, great presentation, addictive gameplay and an infectious sense of humour set it apart. The main attraction is that it might last to a breakout-type onslaught of *Space Invaders* imitators, depending on the outstanding merits of computer games.



Unconventional *Space Invaders* ... good Lord, man, will they stop at nothing? AT



Along hang, argh, he he ... with FX. Brad may be better off dead – Amiga

conventional *Space Invaders* format, when the aliens reach the bottom of the screen they loop around to attack again. At certain stages during the mayhem one of the aliens may glow green and, if shot, a carrier is released. Should the Argo be in a position to pick it up, special powers are bestowed.

to pick up an aliened section when the ship can move across the whole screen, as large space rocks drift by. Shooting aliened ships from into smaller and smaller pieces, filling the screen with debris until they can finally be destroyed. Regardless of level, aliened sections are tough.

Should you successfully fight through these levels of alien, a codeword is given allowing access to higher levels whenever you want. In a less well thought-out game the password might make the game too easy. *Better Dead Than Alien* avoids this by incorporating a steady increase in difficulty and by making the last level particularly tough with a special monster to defeat. Since the ending attack does not

AMIGA

Diskette: £79.95

Background scrolling is jerky, control response is distinctly sluggish, but gameplay remains highly addictive due to the great password system. The Amiga's superior audio capability is exploited with an 'argh' every time the Argo is hit, and generally very good sound FX throughout.

OVERALL 81%

OTHER VERSIONS

No other versions planned.

ATARI ST Diskette: £79.95

The ST has superior background scrolling, although a little jerky, while control response is better. Nevertheless since the alien move faster too, this version is tougher than the Amiga. Sound FX are not quite up to Amiga quality, but a poor performance is still met by digitised laughter – and a good one by applause.

OVERALL 82%

"Great presentation, addictive gameplay and an infectious sense of humour"



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TABLE 1



at THE PERSONAL COMPUTER SHOW

Publication Enquiries: Macmillan Ltd., 77 Manchester Square, London W1M 6AE

IT IS. RYU?

STREET FIGHTER

Capcom/GB

Street Fighter is the latest in a series of ten Capcom coin-ops to be converted for all the major machines by GDI. All the versions have been programmed by Tarkenton.

You are Ryu, a fighter highly skilled in martial arts, and as such are pitted against an international array of dangerous opponents. Two adventures must be followed in each of the nations visited - the world tour begins in Japan and each country constitutes a total

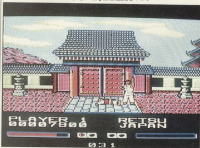
fighters punch and kick their opponent in an attempt to reduce his energy.

Ryu has a multitude of moves at his disposal including jumps and reversals. All are successful via the joystick in the usual four-way style - using combinations of

directions with or without the fire-button. However, success can usually be achieved by using just one or two moves which unfortunately leads to repetitive gameplay.



Street 2-bit graphics - Amstrad CPC



Knocking things down to the level of the thing out - Commodore 64

from 1990 to 1994. The levels involve large figures battling it out against a variety of opponents, including: Papyrus, Muffin, and Chrysos. Each match consists of three timed rounds in which the two

Keeping violence on the streets - Spectrum



Come Rail with me

Some of Ryu's more vicious opponents are equipped with death stars and nuclear missiles which can cause horrific injuries.

If either fighter's energy is reduced to zero he is knocked out and loses the round; otherwise the one with the most energy at the end of the round wins. Whichever fighter is successful in two out of the three rounds wins the match. If Ryu wins a round by a knockout he scores bonus points for the amount of time and energy remaining. He is permitted to lose three matches before the game ends. If he manages to defeat five opponents he has a chance to score extra points in the bonus round where he must finish as many bricks as he can with his bare hands. Ryu subsequently travels to the next country where two more opponents are waiting to do him harm.

Street Fighter includes a two-player option in which players compete in a real match between Ryu and Ken, the winner going on to fight the computer opponents.

COMMODORE 64/128

Casette: £9.99

Diskette: £14.99

This features both the British and American versions. The former sacrifices detail for colour and the graphics are very blocky. Progress is as easy as on the Spectrum with similar, repetitive gameplay. One enhancement in the addition of a good in-game tune which creates a good atmosphere. Gameplay in the American version is strikingly identical, featuring the same lack of challenge.

OVERALL 65%

OTHER VERSIONS

An Amiga and Atari ST version should be out by the time you read this, priced £24.99 and £19.99 respectively.

AMSTRAD CPC Casette: £9.99, Diskette: £14.99

Graphically the best of the 8-bit conversions, it manages to combine the detail of the Spectrum game's graphics with the colour of the Commodore version. Gameplay is very similar to other versions although progress is made more difficult by the greater intelligence of opponents. Even lacking the Commodore music it is still the most playable of the 8-bit.

OVERALL 73%

SPECTRUM 48/128 Casette: £9.99, Diskette: £12.99

Although the graphics are entirely monochrome, the backgrounds are well drawn and the large characters move well. Playability is limited with repetitive gameplay and many of Ryu's moves are not needed to win. Sound is also weak with just white noise and effects, not even a title tune.

OVERALL 60%

"Success can be achieved by one or two moves which leads to repetitive gameplay"

A RIDE DOWN SKID ROLL

SKATE CRAZY

Steven Graphics

Roller-skating, according to Greenin, is now the only way to show how "delf" you are. But when you, and a couple of friends, set up a challenge in a disused car to seriously improve your street cred, too many crashes and you hear your defiance called into question. The Commodore 64 development team is no less than eight people, including Greg Holmes (Jack The Ripper 1/2) and Ben Daglish. Spectrum programming is by Tony Foster (The Exolon and MASH) with graphics by Kevin Bulmer (Gaurfield II).

The main game takes part in the multi-story car park where each level has been laid out with cones, flags, jumps and hurdles, represented by an eight-way scrolling overhead view. There are numerous anti-frustration hazards such as rail bolts, corners, vehicle-control cars, other players and fans. The objective is to get around the course in the shortest possible time, with the minimum of crashes, while executing enough stunts to impress the local judges.

Once you arrive at the finishing point the judges hold up some cards which determine whether you must skate the course not. If you succeed in qualifying, you have a choice between going up to the next floor of the car park challenge or taking the championship course. The latter entails a long multilevel for what is effectively another game. On the

Commodore only there is a rubbish collection section, so that if you fail to qualify for round one, you must collect all the rubbish before time runs out to go forward to round two.

Championship

The championship course is a horizontally-scrolling race against the clock with a great many pits to be jumped, and scrolling is to be avoided. When whipping the joystick left/right builds up speed, but I can be tricky unless the skate's direction has been firmly established. If you complete a championship course you may go onto the next level, or return to the car park challenge.

Both sections have four levels and all eight must be completed to finish the game. On the championship section the levels are building site, park, London Underground and a street scene.



Better used than dead - Spectrum

SPECTRUM 48/128

Cassette: £7.99

Diskette: £12.99

The multi-directional scrolling on the car park is very smooth, and although in monochrome, detail is excellent. By way of reward the championship section is a lot more colorful, but an irritating control method makes it just as tough as the frustrating car park level.

OVERALL 78%

COMMODORE 64/128

Cassette: £9.99

Diskette: £14.99

It looks great, with a colorful car park section and some brilliant parallax scrolling on Level 2 of the championship section. Round 1's are generally good, although the screens of shots becomes irritating. It certainly has graphic appeal, but gameplay is exceptionally tough and frustration soon builds up.

OVERALL 78%

OTHER VERSIONS

Too late for a full review, an Amstrad version should be available as you read this, cassettes £9.99, disk £14.99.

"It has graphic appeal, but gameplay is tough and frustration builds up"

VERSION UPDATE

Back to an old dimension

DARK SIDE

Location

Commodore 64/128 Cassette: £9.99, Diskette: £14.99

LAGGING, perhaps appropriately, is more behind the other 8-bit releases (FAMMS, 83% Amstrad CPC and Spectrum) comes the Commodore game, struggling manfully with the hardware. Your objective in this novel to the screen is to double a character's weapon - Daphy One - based on Thorpe, a moon of Death. Equipped only with a laser gun and fuel-injected attack you

must not about exploring the moon's 16 sectors, disabling enemy collecting devices (SCDs). Unfortunately if you SCD is connected to two or more active SCDs, it can't be deactivated, so disabling the network requires thought. In addition there are the 3-D puzzles to contend with which made the original so intriguing. Fortunately a laserload function estimates a lot of unnecessary



Another side of Pinesoft's force: the 3-D technique is still valid

repetition while a measure of arcade action is provided by the layers of tank-like defenses.

As with the other versions, Dark Side provides a virtually unique opportunity to explore a fully paid 3-D world. That said, the Commodore version is slow - frustrating if you don't have the

patience for it. However, the depth and imagination of the game, combined with an excellent sound track, is likely to provide some quite computer entertainment.

COMMODORE 64/128:

OVERALL 90%

OFF WITH HIS/HER HEAD

BARBARIAN II, THE DUNGEONS OF DRAX

Palace Software

As with the original *Barbarian*, the game's design and concept originated with non-programmer **Steve Brown**, a top graphic artist with Palace. **Richard Joseph** is responsible for the atmospheric soundtrack while **Mike Van Wyk** and **Maria Whittaker** ensure, once more, that the packaging stands out from the crowd.

Having fought his way through all Drax's powerful champions, standing in destiny's Grim forebode and receiving the greatest of magical blessings, our Barbarian has tonight here thought his lifestyle would become a little less barbaric. Unfortunately, as with all truly evil sorcerers, Drax has proved difficult to defeat. Placed from the ashes of his corpse, he has fled to the deepest dungeons of his black realm, determined toavenge himself on the despoiled kingdom – and more specifically the Barbarian and Marius.

Rather than passively await Drax's vengeance, the Barbarian and Marius decide to destroy the evil sorcerer in the lab. Phoenix Marius, it turns out, has been using mainly a royal jinnin, an exceptionally gifted fighter. In the multiway game you can choose to play either character, both are well-armed, the Barbarian carrying a battleaxe and the princess a sword. Either character is capable of a wide variety of combat moves necessary to avoid injury. Energy is displayed in the top right-hand corner of the screen and when it runs out, one of five lives are lost.

Shock horrors

To combat and kill Drax a warrior's swordsmanship is needed. A swordsmanship level of 100 is required to get through the final 'boss' with three

hits.

The caverns provide an equally tough challenge with orcs, orcs and trolls, while the dungeons contain massive dungeon masters, who dispose expert in their flooring. Each monster has its own energy level which can be diminished by well-judged blows, although the last move is a degeneration stroke – if you get a chance.

Skil with the sword or use alone

will not bring victory. However, there are two magical objects on each level which must be found to survive later levels. An increase in strength, for example, while a shield prevents instant death from the sorcerer's fire. Once collected, objects are displayed at the bottom of the screen beside a sword which acts as a compass – always pointing North.

While exploring the The Dungeons of Drax it's advisable to watch for pits – and jump over them. Should you land on the thin, thin, thin, joyless-sounding it needed to regain balance. Some pits, however, have monsters inside when gotten up. Unlucky adventures. The really good! Games they subsequently get out show the great attention to detail which makes this such an attractive and playable game.

After playing what seems like hundreds of unmemorable 8-bit games it's astonishing to find a game which can shock, not simply through the black humor of Draxian life, proper heads off, but in the superbly drawn and animated opponents. From the quick-winking Draxian creature to the living hell in Level Four, the monsters constantly attack.



Barbarian may get a head out of this demonic creature if he's slow with his axe

Sanctum of Drax. Each of the five levels is defended by six different types of monster. To fully explore the off-screen maze which makes up each level, great timing and tactics are required. On Level 1, The Wastelands, opponents range from apes to headhunter men who effortlessly bite off a person's

COMPONENTS 64K/128 Cassettes: £2.95, Disks: £14.99

Combat, it has to be said, isn't quite on the same level as on the original game, but this is more than compensated for by the range of opponents, all of which have their own attack patterns. This is a brilliant sword-adventure on disk and although we haven't played the cassette version yet, each level seems substantial enough to make multiway a very minor irritation.

OVERALL 94%

OTHER VERSIONS

Conversions are expected for the Amstrad, Spectrum, Amstrad BT and Amiga 16-bit versions may take longer than the others but hopefully they'll make as full use of the machines as the CPM 64 game – unlike *Barbarian I*.

"A game which can shock in the superbly drawn and animated opponents"





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BOARD OF THE RINGS

WORLD DARTS

Mastertronic

Just in time for Christmas 1988 Mastertronic released a highly successful Spectrum darts game called 180 by Binary Design. When Mastertronic put together their Amiga-based arcade game *Sport Simulation* they had an Amiga version of 180 included as *World Darts*. Now, two years later, the game is again being released for home computers — this time with arcade-quality graphics and sound.

This fantastic put-playing game has been converted to the home computer in full world championship form with eight opponents. Play begins at the

quarter-final stage of the championship with just three games to become champion. Alternatively you can enter the final straight for a two-player

competition. Games are played in a series of legs, in each of which the objective is to be the first to score exactly 801 points. The board is divided into 20 segments, with a double-score ring on the outside, a triple-score ring on the inside, and a bullseye offering 25 or 50 points depending on accuracy. To make things harder, the last score must be a double. Players take turns of three throws to work toward 801, and at the start of each turn an announcer calls out who is to throw.

180

During play a disembodied hand wanders across the board with a start in hand. The hand is only partially controlled by joystick, so the skill is in guiding it into the area planned to hit and pressing fire at just the right moment. Difficult to

begin with, especially with a time limit, after some practice frustration shouldn't be too difficult. During one-player games your opponent is shown inside a darts hall making his three throws; while he doesn't take long at all, the action is a bit irritating. A wealth of options such as 99 not very different ball levels, up to 15 legs per match and a time keeping what you should aim for, indicates some thought has gone into it, but ultimately the repetitiveness of the action may prove inescapable.

AMIGA

Diskette £9.99

The base of the Amiga turns up again here with dual joystick required. During each turn, yet even during two-player games no extra graphics are required. Graphics are generally very good, but never outstanding. Sound FX are similarly professional with a superb, Northern-accented stylised voice announcing whose turn it is. A good game of darts, but the Spectrum version made better use of the machine.

OVERALL 95%

OTHER VERSIONS

No plans for any other versions.

"Some thought has gone into it, but repetitiveness of action may prove inescapable"

One success at every turn makes the board's old performers seem humbled



VERSION UPDATE

ALTERNATIVE WORLD GAMES

Creative Graphics

Spectrum 48/128: £7.99

With no sports simulation with tongue firmly planted in its cheek. The player is encouraged to compete in such wacky events as back racing in Naples, foot throwing in the Colosseum, pole climbing in Havana, and running up the walls of Venice.

Once the competitor's identity and country of origin have been established, they are faced with a bank of nine video monitors. Using the joystick each monitor can either be processed in turn to demonstrate a game. When the player has decided which game to attempt, switching to the next monitor gives the option to either

Back racing in Italy in Porto, Italy



practice or compete in their chosen event.

If in practice mode, at the end of the race you are asked whether or not you wish to continue practicing. In compete mode a score table is displayed, you can then start your running. As *Alternative World Games* is multimed, it's best to attempt the events in sequence; manual positioning of the tape is possible, but is frustrating, and ultimately time consuming.

Graphically *Alternative World Games* is good with nicely animated sprites bounding around the solid, colourful backdrops. Overall a playable alternative sports game that's fun, but thankfully does not let the joystick as much as some games of this ilk.

SPECTRUM:
OVERALL 79%

QUADRALIG



LEADERSHIP IN THE CONSTRUCTION OF A NEW NATION

ALL THIS AND BARBARIANS TOO

ANNALS OF ROME

PSX

Like the Amiga version of Power Struggle, *Annals Of Rome* is another conversion of a PSX strategy game already available on the 8-bit machines. Further conversions are planned for Battlefield Germany, *Firezone*, *Final Frontier* and *Fortress America*. *Annals Of Rome* was designed by Dr George Jeroskiewicz, an expert on Rome.

Take command of what was once the greatest Empire in the known world, the Roman Civilization, spread its influence through Europe and avoid the inevitable collapse and sacking by the barbarians around the continent.

The main display is taken up by a map of the European continent made up of 28 regions with the heart of the Empire - Italy - taking centre stage.

At the start of the turn, your position can be viewed in detail, a new game started or old game loaded in, the first phase in the turn is to set up an economic plan. A tax rate must be set up for the turn, increasing the Treasury coffers - the absolute foundation and lack of popularity.

The personnel phase follows with 21 commanders controlling the military forces of the Empire.

Each officer has a loyalty and ability rating and a ranking from Soldier up to Commander level. Commanders have an army. As each turn is up to 25 years in length, officers come and go.



Trust and loyalty are secondary to power power in the Roman Empire. If the leadership is unpopular, rebellion occurs throughout the empire, commanding officers and their armies may even march on Rome.

best to try and establish a dominion of their own. Armies tended to remain loyal to the Emperor (even costly for the treasury).

Civil wars can erupt, officers starting rebellions against the Emperor (the emperor's popularity is low). Rebels also loyalists to the Empire fight amongst each other. Rebel victories can pave the way to the conquest of Rome itself, down old civil wars lead to large scale unemployment and a greater chance of rebellion in the further regions. If a rebel army reaches Rome, the leader takes over as

control of countries, more than forced and fight battles, without a collective hand fighting in one against the Romans, the barbarians are a formidable threat because of their sheer numbers.

Annals Of Rome certainly provides thought and questions, particularly as to how Rome survived to long with the threat of barbarian attacks all around. Considering the game's potential, player motivation is limited. At times the player wishes the action ended and can do nothing. Disappointing, considering the *Annals* potential.

SPECTRUM 48/128 Cassette: £9.95, Diskette: £14.95

The vector graphics featured in *Annals* are very much in evidence, their standard compares against the best of the genre: 3-D *Samurai* and *Starship*. Fast moving and colourful sprites scroll smoothly across the screen and animation is good, especially of the AP-47s.

OVERALL 87%

Ruler of Rome, a new popularity rating is given and play continues but under new imperial leaders. Control can be changed by initiating further civil war (though the resulting change could be for the worse). Following civil wars comes the final phase of foreign wars.

Around the European continent lie the barbarians: Gauls, Celts, Frisians, Macedonians, Celts, Goths, Numidians and more, all intent on seeing Rome burn and their own territories expand. While the Roman Empire grows, the barbarians also take

OTHER VERSIONS

Already available for Commodore 64/128 and Amstrad CPC, price £10.95, disk £17.95, Spectrum 48/128, price £10.95, disk £17 and PC: £25.95.

"Disappointing, considering the *Annals* potential!"

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LUKE'S VADER FIGURE



THE EMPIRE STRIKES BACK

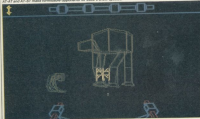
Demarc

The Empire Strikes Back is the second game in the Star Wars trilogy to be written by George Iwerstone (Widow Graphix) and released by Demarc. Split into four parts, it charts the rebels' flight for survival from the inhospitable ice planet, Hoth. After the destruction of the Imperial Death Star, Lord Vader is alive, well and bent on revenge.

The last part of the game has you in the role of Luke Skywalker piloting across the frozen wastes of Hoth in your snow speeder. Your task is to destroy the many obstacles sent out by the Empire to find the rebel base and neutralise its location.

As well as the obstacles, their message pods must also be stopped. The robots you are not going to hover around whilst you shoot at them - they fly back. You start the game with five shields, which are depleted every time a vessel hits the snow speeder's fragile hull. Successful aerial entry to the next level and larger foes in the shape of AT-ATs (All-Terrain Armoured Transports), and their smaller but faster companions the AT-ST Walkers (All-Terrain Scout Transports).

AT-AT and AT-ST make formidable opponents for Luke's snow speeder



Again, Luke is sentenced to death, this time the mission is to defeat the AT-ATs by flying low under its legs, effectively tripping them up or repeatedly shooting them heads. The AT-STs are fast - shoot the footsies they spin out before landing them.



Battling against the Empire's probots - let's hope it doesn't end in a TIE

Where it's at all

The third section gives Luke Skywalker a break and involves the backtracking from Hoth. Han Solo, aboard the Millennium Falcon, TIE fighters and their friends have to be avoided as you escape from Empire. If this screen is successfully negotiated, the fourth and final game is entered. Han and friends have escaped from the clutches of the Empire, only to run into a deadly asteroid field. Only the pilot's skill can guide them through throng of space-rockets and on to the safety of a large asteroid.

During the game, point bonuses can be accrued by shooting a specified number of enemy craft or spheres of the asteroid. If the letters A-B-C are hit in sequence, you are rewarded with limited invulnerability. A useful weapon when up against the might of the Empire.

SPECTRUM 48/128

Cassette: £9.95

Diskette: £14.95

The vector graphics featured in Star Wars are very much in evidence, their standard compares against the best of the genre (3-D Starblitz and Starfighter). Fast moving and colourful sprites scroll smoothly across the screen. Animation is good, especially of the AT-ATs.

OVERALL 87%

OTHER VERSIONS

During the first week of July, versions will be released for the Commodore 64/128, cassette £9.95, disk £13.95 and the Amstrad CPC: cassette £9.95, disk £14.95. An Atari ST and Amiga version will be released in the third week of July, both retailing at £19.95.

"Competes against the best of the genre"

MATCH PLAY

INTERNATIONAL SOCCER

Microsoft

Microsoft had some problems with their latest 16-bit football game. First versions sent out had the computer opponent doing most peculiar things, including kicking home goals and running off the pitch at every opportunity. This has now been rectified and readers who may have purchased the bugged game can return it to Microsoft's Freepost address and receive the second version free of charge. *International Soccer* was created by the familiar duo of programmer Ed Solo and graphics artist Pete Lyons.

The sport of football has been covered often on home computers, and Microsoft's *International Soccer* continues the trend. From the main screen, most of the standard football options are available, including alternating the length of each half from five to 45 minutes, choosing night or day to play, the strength of the wind, the surface of the pitch (see entry), team colours and any of five team formations.

Not falling foul

International Soccer plays like a standard football game, with 22 players spilling out onto the pitch — the player currently under your control is highlighted by a symbol under his feet. The nearest team member to the ball is defaulted to

be controlled although this can be overridden (the goalkeeper is under direct player control as well, adding an extra element of fun to the game). A small problem encountered with the manual selection method is that cycling through each player takes up valuable time while the ball runs loose.

The game features corners, goal kicks, penalties, throw-ins, free-kicks as well as a whistle-blowing linesman going up and down the side of the pitch. Nine skill levels are built into the game, although the computer opponent is difficult across the board. On screen, there's no score board or indicator level for the amount of power put into a kick, so such medium power shots are difficult

ATARI ST Diskette: £79.95

International Soccer has all the elements of a good soccer game: continuous action, fast and accurate timing, gameplay. In the background the crowd get into the swing of things during the *Whistleblower* in time to one of the five tunes accompanying play.

OVERALL 78%

to achieve and it's easy to under- or over-emphasise a kick.

International Soccer is certainly the best football game on the ST yet, in direct comparison with the *Grandstream* game, it succeeds because it not only provides a variety of football options but it keeps the pace of the game going. ST games unfortunately still haven't got anything in the Match Day or League but *International Soccer* is a good substitute.

OTHER VERSIONS

An Amiga version is planned priced at £79.95.

"Continuous action, fast and smooth flowing gameplay"

The players took goal, but their skills leave much to be desired



VERSION UPDATE

ARCTICFOX

Electronic Arts

Spectrum 48/128:

Cassette £9.95

DISCLAIMER, the people behind Skyfox (reviewed in this issue on the PC) are the team responsible for *ArcticFox* in its original Commodore 64 form, then released through the now-defunct Activision at the beginning of 1987. It's taken a year for the 128 version to surface with **Mark Fisher** of Games being responsible for the translation.

The *ArcticFox* of the title is a massive task: getting the icy wastelands around the Arctic Circle. An alien attack force has landed near the North Pole intent on neutralising Earth's atmosphere to convert it into a deadly alien environment. *ArcticFox* is the only military hardware in the vicinity which can stop the process.

Using a first-person 3-D view, the commander moves the tank around the region, climbing hills, negotiating crevasses and

destroying the alien tanks' light and heavy tanks in a style similar to *Battlezone*. Reconnaissance aircraft and tanks patrol, looking for *ArcticFox*, reporting location to the commander's base in preparation for attacks by fighters. Rocket launchers are also sited at key points in the vast region, guarding not only the vital air corridors but radar stations and the alien base itself — the Main Fort.

ArcticFox has at its disposal guided missiles, which can't be seen in the now-faded flight-scope style, cannon shots and anti-air rockets. Action is non-existent in *Skyfox*. Fox

misses, if it all gets too dangerous, the tank can dig in and hide under the snow, although re-emerging at the wrong moment can often lead to total defeat. The game ends if *ArcticFox* is destroyed or the Main Fort goes over the top.

The original *Commodore 64 ArcticFox* had a speed which cropped any feeling of speed or gameplay. This should have been rectified with the Spectrum version but in many ways the game has become worse. The modified is still there in the 128 version, proving an inevitable failure.

There's an all-in-one level for the 128 version, but the lack of any sound whatsoever in either is a severe drawback to say the least.

Colour is 8-used, with nothing more than light blue and grey to create the effect of breathing through a poor landscape. Graphics are primitive wireframe shapes moving fast, and while movement is faster than on the Commodore game, at times the graphics look confused in appearance as the commander tries to maintain perspective, not always succeeding.

The lack of varying scenery, together with the long periods of inactivity between conflicts, only highlights the limited gameplay. This, too, there's some atmosphere in the game, crawling over a hill and observing a target in the distance guarded by rocket launchers and tanks brings forth tension and excitement quickly mounts. Unfortunately, it soon falls back into the depths of boredom once the target is eliminated and you are faced with the prospect of another long, fast, isolated mission routine. *ArcticFox* is not a very successful formal conversion of a not very exciting game.

SPECTRUM 48/128:

OVERALL 48%



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STREET FIGHTER



Screen shot from Spectator version

Screen shot from EXCEED 64 CD version



Screen shot from Spectator version



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Screen shot from EXCEED 64 CD version



RODENT CONTROL

MICKEY MOUSE

Gavin Graham

With *April The Great Mouse Detective* under their belts, this makes Graham's second Disney game. Both licences have been programmed by Gaz Priest

Mickey's latest adventure takes place in the famous Disney castle, which has been taken over by four witches. Saving the evil spirits of the Ogre King, the witches have used Merlin's wand to cast a first spell — rendering the surrounding lands — then broken the wand to make the spell indestructible. Each of the witches holds a piece of the wand and resides in one of the castle's four towers. To defeat them, you must attack the witches, have them all but one flog of enchanted water and with it created a horde of evil ghouls.

The only thing that can destroy these monsters is a spray of enchanted water, reducing to the rest of liquidine monsters. Merlin has given our hero mouse the test of his water and after loading his water pistol, Mickey sets off to defeat the Ogre King. Ghastly guardians can materialise from anywhere, so Mickey must be quick with his gun, and watch out for floating eggs as well. Eggs are invaluable to make. Sell the hammer Mickey carries with him can defeat the normal ones with a single blow, or smash big eggs into two smaller ones. Some of these monsters leave spells for Mickey to collect such as a tank (makes monsters run away) and glue (sticks the monster to the floor).

Occasionally however a hostile spell is released which causes Mickey, if a spell or monsters catch Mickey they don't hit water pistol — once it's empty he must stand by his gun. Collecting the water was left by some creature, however, can win the gun.

Mouse control

To finish a tower Mickey completes the subgame hidden behind the tower's doors. On the first tower these include an overhead-view maze game with Mickey searching for a hammer, nails and wood, avoiding bubble enemies, before escaping to seal the door. The second subgame has Mickey running around a maze, dodging monsters and trying to bury a certain number of zombies by dragging barriers on them. Should it be too far missed, part of the subgame is ended. On both these subgames Mickey has three lives to lose before being locked



© The Walt Disney Company



out. To win the subgame Mickey must find another way by killing numerous evil guardians.

On later, multi-leveled towers, more monsters and different subgames are added. One subgame involves jumping from platform to platform, avoiding monsters while trying to turn off four taps. Another is a Donkey Kong variant with Mickey parachuting in coils to prevent them dropping while retreating out for monsters. Finishing is achieved

by beating the big boss when his shield disappears.

Once all four towers have been completed, Mickey escapes the Devil's trap to face the Ogre King.

OTHER FORMATS

Conversions are planned for Commodore 64/128 and Amstrad CPC, both £9.99 each, £19.99 disk, with an imminent ST version at £19.99.

King. While avoiding the King's henchmen Mickey must shoot him with the water pistol to finally end his hostile reign.

SPECTRUM 48/128

Cassette £7.99

Diskette £12.99

While neither the tower system or any of the subgames set new standards for the Spectrum, they're well-integrated and produce a surprisingly addictive game overall. The urge to see later subgames provides a strong incentive to complete the first tower, which is tough enough that multi-level doesn't rear its head until well into the game. Sound FX are functional with some nice tunes, but there's no 128 option to load in all the levels at once.

OVERALL 87%

"A surprisingly addictive game"

VERSION UPDATE

Jester one of those games

BLACK LAMP

Firstaid

Amiga: £19.95

JOLLY JACK the jovial jester appears as if by magic on the Amiga. His quest is to rid the medieval kingdom of monsters and dragons by collecting nine magic lanterns. His may also gain the bonus of marrying the princess if he is successful.

The Amiga conversion is of the same standard as the Amiga ST game reviewed in TOSB004. With its colourful cartoon characters and detailed backgrounds, Black Lamp is a platform and action variant, and while still highly enjoyable, Black Lamp could do have been

improved for the Amiga. Music comes in the form of a speedy Greenspade tune — which gets after a while — and is accompanied by subtle sound effects.

AMIGA: OVERALL 80%

Jester shows off his ability to deal badmen



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VERSION UPDATE

FOOTBALL MANAGER II

Addictive Games/Private Leisure

Spectrum 48/128: Cassette: £9.99, Diskette: £14.99
Amiga: £19.99

WFF on the last of the April 87 version released last month (8616), came the Spectrum and Amiga updates.

To begin, you choose a team from the available 92 which is placed in the fourth division with half a million pounds in the bank and compares themselves to offer sponsorship. From here, the only way is up... through the ranks to the first division, and to win the major division and league cups on the way. As team manager you have to make all decisions to get the best out of your team. As long as your club is solvent it remains in the league. If liquid assets fall into the red however, bankruptcy and defeat seem follow.

The Amiga version is virtually identical to the ST game, no attempt has been made to enhance it. Control of the

The players pitch in to do their best for the manager - Amiga

Spectrum version is easier than on the 16-bit machines, and the players are more independent - less likely to play follow the leader. Despite the lack of pretty graphics, the Spectrum game is the most playable of all.

AMIGA: OVERALL 80%
SPECTRUM: OVERALL 66%



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PC SHOWCASE, Guide to the 1988 Personal Computer Show is exclusive to THE GAMES MACHINE, CRASH and Zzap! 64

THE AVENGERS

NIGHT RAIDER

Graphic Graphics

Sydney Developments is a name associated with Canadian ex-TV commentator **Michael Bate**, who designed games like *Dambusters*, marketed through US Gold. This is his first through Graphic Graphics, as **Acme Animations**. Other titles Bate is known for during his seven years in computer games include *Killed Until Dead* and *Age Of Aces*.

Launched in 1939 the battleship *Bismarck* was one of the most fearsome weapons in the German Navy and a major threat to Allied convoys crossing the Atlantic to the British. It was thus one of most important intelligence coups of 1941 when Norwegian naval agents received information on the ship's movements. A Royal Navy Battle Group led by *Hood* was dispatched to find and sink the *Bismarck*.

Unfortunately in the first incident of the pursuit the *Hood* fell foul of a lethal battery from the battleship's massive guns. All but three of *Hood*'s 1400 officers and crew were lost. Attacks by *Bismarck* battleships started a sequence of vengeance later that night by drastically damaging the sun's rubber. Limited to only eight knots per hour, *Bismarck* became a sitting target and more *Bismarck* attacks were launched the next day.

The next generation of torpedo bombers, represented by a prototype the *Avenger* prototype, had meanwhile been secretly shipped to the carrier *Ark Royal*. During the last hours of the *Bismarck* the *Avenger* was used to serious effect, knocking out four gun turrets. Subsequently the *Avenger* went on to become the greatest torpedo bomber of WWII, although with only a single engine it is not actually the aircraft used in the packaging.

What the *Bate* going on? *Bismarck* is sighted



determining which mission he undertakes first. You may refuse a few missions, but not too many or you might be withdrawn from flying.

After a mission has been accepted the view changes to the *Ark*'s cockpit from which the plane is flown and the torpedo dropped. Although guns can be fired from this position most air-to-air combat involves the tail gunner's view which can be selected at any time. No less vital work is done on the engineer's screen where various systems must be

boots (automated), seemingly inaccurate waves of enemy *Bismarck* aircraft are also shown on the navigation screen.

The game opens with digitized pictures of *Hood* and *Churchill* accompanied with some superb sampled speech. By comparison the game itself is disappointing; enemy craft are represented by sprites which always present the same view of themselves. Constant attack from enemy fighters can become monotonous as well, though hunting down U-boats is quite exciting.



Targeting easy? Even that that sinking feeling!

E-Boats

Besides the all-important mission against the *Bismarck* *Night Raider* allows newly recruited pilots to practise any of the mission types, and several other combat missions as well. Once training has been completed the pilot is given a choice of orders to

not correctly for landing or flying, throttle cut and a corner qualification if you want to play back an attack on the battleship. The fourth, and final screen is the navigator's which allows a destination to be selected, presenting a marker on the pilot's screen that must then be followed.

Long missions require frequent returns to your home base, the carrier *Ark Royal*, and to complete a mission you must make a successful landing. For this reason it's a good idea to keep an eye out on the navigation screen for German mine fields, E-boats (small torpedo boats), and U-

ATARI ST

Diskette: £79.95

A serious problem is the clarity of the read; you actually double the time for selecting the pilot's view - in the heat of battle it's all too easy to hit the wrong key. Despite the dual demands of missions, both defending the *Ark Royal* and attacking the enemy, the gameplay is very suggestive of the designer's earlier games and does not make full use of the ST.

OVERALL 70%

OTHER VERSIONS

Conversions are imminent for the Commodore 64/128, Amstrad CPC and Spectrum 48/128, all at £39.95 each and £14.95 disc. An Amiga and PC version should be available around the same time for £19.95.

"Gameplay is suggestive of earlier games and does not make full use of the ST"

ROB STEEL'S GETTING ADVENTUROUS

STEEL SHAVINGS

Rob Steel's befuddled brain strikes again... What is the point of reviewing mail-order adventures if one is going to leave out the address where interested parties can buy the games? Last month I reviewed two such games and neglected to include the addresses. To put it right, Investigations is available from Graffitiart, 161 Bourne Avenue, Hayes, Middlesex UB9 4TF and Deathtrap Fender may be ordered from Eighth Day, 10 Finchill, Monken, Woking, Surrey GU24 0LN.

While I'm in apology mode I may as well make myself look a complete idiot (as comments passed). I can't recall (ahh!) if two two '9's and one six was printed last issue and one of Eighth Day's previous games is listed for Sharon Zepren-Jones.

This month I get confused (couldn't happen to a nicer guy) thanks to Magnetic Scrolls and journey into the future bringing mind-blowing ideas (not possible does it?). Mindlighter from Abstract Concepts comes in attractive packaging that provides hours of entertainment even before the game is loaded.



The steel have it... which one of these ugly happens in the mysterious Max Of Steel, and are they really 'sneaky' Mindlighter boxes, or do they always look like this?

THE REALM

Mapping and its problems are obvious enough to prompt premature boredom. That it is a budget game is no excuse for producing an inferior product, perhaps T&H Games should

Cult

Spectrum 48/128 Cassette (£1.95)

D & H Games are more famous for their football orientated software, it was therefore with interest and some trepidation that I loaded this adventure from their new budget label, Cult, hoping that it wouldn't be a Football Frenzy.

The first point of interest is the mapping, in-depth game background included in the packaging, it is:

Wondering through the wilderness to the North or Thirst town, you come across a strange wood. Does you stay beneath its brooding waves? Makes you want to tip the cassette box open and plunge in doesn't it?

After rejecting the scenario I started this game loading and waited. The first screen to appear asked if I was male or female, since I had decided and inquired about the adventure proper began.

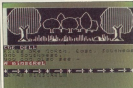
A green screen set before me informing in black text that I was south of the wood. A very basic, crude graphic showed rock at one foot along the within descriptions. This was obviously the spacey mode the scenario was designed to enter... I went.

The text descriptions are sparse, leaving you with such chipping prose as 'The forest looks like North' and 'The Cottage looks like North and South'.

Regardless, I loaded onward. The first place of interest was the wizard's cottage in which I found a book of spells, a fairy creature and a carrot. The wizard asked me to play and guard his magic book until he returned. Deciding not to trust him, I tried to leave (with the book), unfortunately magic powers were working to prevent me from doing so. I discarded the spellbook for the time being and walked out of the cottage to explore the surrounding wood.

A one-carrot game

I came across an old woman, a miniature (who sang about her tea) and a fat maiden. All these characters were there for a reason.



Plain graphics, unexcited - does you stay beneath its brooding power?

Quickly discovering the lack of vocabulary within the adventure and deciding that none of them was interested in my carrot, I continued on my travels. Further discoveries included a pond, a swamp of trees, a castle and a clock - which I managed to trigger sufficiently to make it lay an egg.

The Realm is a real good adventure, it lacks all the ingredients necessary to keep you playing (except for the ease of

stick to their successful format of football simulations.

**ATMOSPHERE 18%
INTERACTION 17%
OVERALL 18%**

CORRUPTION

Paintbird/Magnetic Scrolls

April 87 Diskette: £24.95

The world has waited with bated breath for this latest release from Magnetic Scrolls. Anita Sinclair and Co have set themselves a standard by which all adventures – especially their own – are now judged. Does *Corruption* compare favourably or are the creations of *The Pawn* and *Gold Of Thieves* following the *Levi's Rimeflood* trip of late and resting on their laurels after initial success?

High finance and commercial intrigue are non-subjects, of which most people are hearing more, thanks to news coverage and sleazy shows in the near vicinity of First Street late last year, the subject of company shares being offered to 'the man in the street' and the successful movie starring Michael Douglas, that this magnetic scrolls – themselves no doubt recent experts in the world of money matters, due to their phenomenal success – hold out their hand for the third reason to stop and let them on with their latest adventure, *Corruption*.

You have been framed by your new business partner and, if that was not enough, an inner struggle takes place to make you believe. It will take all your skills to turn the tables on these criminals and prove your innocence. Playing by the rules is a non-starter, to begin standing and clear your name, devise plans, greed and three subterfuges are the required qualities.

As you can imagine I found

myself in my office with partner David Rogers. He informs you that about you have any problems, all you have to do is ask. He stays in the first location long enough for you to interact with him once. I was at this point that I found a very good way of ending the game: input 'Hi David' and see what

characters. *Corruption* is difficult to get into. Knowledge is all and crime learned must be passed on to the correct recipient for the best results. Telling the wrong people too much spells trouble.

As the plot unfolds you discover that your wife, Jenny, is having an affair with David (over lunch – the odds you for a divorce). David is wanted by the first office and Theresa feeds the ducks during her lunch hour. Intrigue, intrigue...

I scored 30 points by simply following instructions and passing on bits of gossip. However, what was required of me from the point became a little vague.

In the picture

The now-expected high standard of graphics, parser, atmosphere and interaction are all present in *Corruption* – although the picture element is absent. Three object people in their affairs after they have left, and cars in the carpark which you watched drive off only seconds previously. I found playing in text-only mode best.

I have the feeling that the game is too clever for its own good. It is possible to grill people about topics you haven't discovered yet and find them things you have yet to find out. On occasions information you do know is responsible to pass on to supposedly interested parties. This ultimately leads to frustration and confusion.

The packaging is well presented, thought-out, and contains useful and relevant items for the game. These include a radio ship, Polaroid-style documentation, the ultimate gambler's and business entertainment guides and an audio cassette which reads notes played at certain times during the adventure.

Unfortunately there do not help make the game better. *Corruption* is like unto a jelly that won't quite set, it has all the best ingredients but they just don't gel. I didn't enjoy their previous adventures, *Jewel* and, although implemented very professionally and no doubt heading for success, for me *Corruption* is better.

ATMOSPHERE 68%
INTERACTION 77%
OVERALL 73%



These atmospheric graphics can confuse – stick to text mode

Corruption difficult to play, it's so against my nature to be deceitful. However, I did my best to cover to provide a report of this adventure.

The story starts innocently enough with you being shown your

happens.

Once this jolly wheeze had lost its attraction I got down to the game proper.

Mostly involving around interaction with the other

Success, complete and great realistic concepts greatly the *Jewel* (see in our Magnetic Scrolls)



Can you see the new you. The car is in the carpark at night. Due to the glove compartment. The experience is so comfortable you just want to get a taxi in the stores, start up and drive for hours. Data rate

MINDFIGHTER

Abstract Concepts

ATARI ST: C24.00

Some months ago, Anna Popkewitz and her man, Fergus McNeill, traveled the picturesque route to Ludlow to meet me. I had seen all the promotional pictures for the adventure (the brooding shot of Anna and Fergus sitting next to a withered tree) and was pleased to discover that Anna is even better looking in the flesh. Fergus is taller. They were here to show me their first adventure, *Mindfighter*—created using Fergus's utility, SMAN.

My hopes for *Mindfighter* were high as I loaded the ST version. They soon faded.

The inventory contains a boy named Robin—played by your self-same—and his ability to mind-travel through time. He inadvertently stumbles across a very basic feature for mankind. Robin walks into his nightmare and a sound of riddles is a dramatic raised response. He discovers an organization, known only as the System, is controlling the fate, awakened turns to spirit-like. Robin reaches not only to escape but to discover who is subverting/controlling and so on to get a step to it—at which point:

The screen is split in two, with moody graphics framed within an oblong window above the scintillating white text. The pace is obviously quite sophisticated—understanding ALL, IT, COOPS.

Real MVE etc.—unfortunately the actual vocabulary is absolutely small.

One of the features pointed out to me by the creators was the program's ability to think. It was based with a locked door to the North and the correct key is being carried, through input. It results in the game replying "Robin unlocked the door, opened it and went North, if Robin is attacked and wants to depose of its assistant, typing 'kill found', for example, not only produces a reaction but also opened out with the most useful object. Robin has a big inventory. This feature ends those annoying Magnetic Furniture being lessons.

Input: "Unlock door"
Reply: "What with?"
Input: "Key"
Reply: "Which key?"
Input: "Green key"
Reply: "Which brass key?" The old brass key or the new brass



LOOK

Inside the Building.

A rubble path led north and east past the remains of a large building. In the north a large, dark doorway was all that was visible behind a pile of stones and twisted metal debris.

Was the new *Mindfighter* any better than I thought?

key?"

Input: "Quit"

Swanning around

However, this relief for foggy doses soon fades to insignificance as the unfortunate lack of attention to detail makes its ugly head. The most obvious irritant is in the mapping. Traveling North from location A to location B does not necessarily mean that moving South from location A to location B. This happens all too often and is boring, tedious, frustrating, annoying, confusing and pointless.

There are further idiosyncrasies. Robin may be holding a key and, if in possession of the lighter, can quite happily burn the key. However, if he should drop the key he can no longer burn it as it appears no longer is real, although then it is resting on the ground. Trying to pour the petrol out of the key can be equally frustrating and

can take a ridiculous number of inputs before the solution is found—at logical comments fail.

Death comes fairly frequently to Robin, and the laughter of the problems coupled with the lack of help and logic incorporated in the game make each death easier to live with. A good use with nice packaging, it's sad the game is such a let down.

Available for most 8- and 16-bit formats, *Mindfighter* will probably do better than it deserves to. I hope Richard Coopers's next adventure will be a substantial improvement, after all the authors are very nice people.

**ATMOSPHERE 87%
INTERACTION 34%
OVERALL 65%**

STEEL TIPS

I've had so many requests for a tips section to be included in my adventure column that I can no longer ignore your cries. I begin briefly with help for two adventures, both available on 8- and 16-bit machines.

TIME AND MAGIC

Part 2

Monsters/Level Nine

To get the coins from under the grate, walk the horseback.

To cross the chasm, drop the sword and the coin then read the 40208.

The Tracors let you carry more.

To open the lower door say "Home".

To destroy the mummies, say "Oss" then say "Ossin".

To get passed the watchdog, put the pit in the road then go to the river.

To get the gold, go to the river.

To get the gold, go to the river.

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Smooth the helmet from the bottom to get a squaring room. The floor is made of dirt.

Map Of ENCHANTER (Infocon)



BALLYHOO

Infocon

Punch out either the blue or pink dot to get the ticket into the tunnel.

THE TV AGE RATION

FANTASY GAMES

John Woods continues his sandwich course on how to play various roles by getting Rushed looking at *The Power Behind The Throne*, becoming a Fantasy Hero and using all his force to examine the Star Wars campaign pack.

FANTASY HERO

The Roleplaying Game Of Epic Adventure

New Games, £13.95, 160pp paperback

Fantasy Hero has been proved to those players without gaming table recognition or popularity, which is a pity since the system, designed by Steve Peterson, includes a number of unusual and appealing features which make it deserve to be played more widely.

Fantasy Hero is clearly written for the experienced gamer in mind — not necessarily someone who has been playing for years, but one already familiar with at least one roleplaying game system. So the subtitle doesn't bother with the usual "What is a Roleplaying Game?" written here for a keen neophyte. Instead the introductory chapter gives an example character sheet and explains in brief what small entry represents, followed by a small outline of the game's combat system.

At this point the reader is directed to a very brief solo adventure at the rear of the book to help playing using the example character. It explains the necessary rules and points to where they are required, and is a very easy way to introduce the game, after working through the first chapter and the solo adventures, players at various levels have a good idea of the basic game concepts, and subsequent chapters therefore make sense more quickly.

First the rules — primarily Game Character Creation — one of the most appealing parts of the system. Different to most games, players roll dice to randomly determine character abilities, in Fantasy Hero there's no element of luck whatsoever. Instead players create a character with exactly the skills and abilities they require by spending a certain number of Character Points. Each characteristic (intelligence, dexterity and so on) has a certain basic score which a player increases by allocating points. The total-point-cost depends of both the level of the increase and the usefulness of the characteristic increased. Thus to buy up dexterity — a possibly important factor in combat — by a single point costs the same as increasing a character's physical beauty by six points.

Character points can also be used to buy skills (such as riding, medical skills, knowledge of magic languages, combat abilities (aim, roll), particular weapons such as crossbows or staves and knowledge of magic spells.

Exactly the same system is used

above PCs to progress with experience — that a successful adventure the referee awards players a free more character points to allow further skills to be bought. But what if the initial total of character points is insufficient to create the type of character you'd like to play, for example if a wizard needs to buy several expensive spells? Either other less important characteristics can be traded off for additional points, or one or more disadvantages are imposed. These are the most entertaining part of the generation procedure, and range widely in resources and consequent point value. For example, a character may choose to be hunted and thereby gain from one occasionally bestowed by the village residents for an unpaid bill to 10 financially pursued by an enemy.

minimum of two. Starting characters can have impressive abilities limited fields, but have to make sacrifices elsewhere — a wizard of any value is not at fighting, for instance. This means that comparison between characters is of vital importance from the start.

The skill system is both elegantly simple and of sufficient scope to cover almost all situations. All actions are resolved by a roll on three six-sided dice. The score required for success (the pick a lock, defeat a prisoner, disassemble a wall or whatever) depends both on the circumstances and on the character's skill in that relevant ability. The combat resolution procedure is novel and easy-to-use, with characters being able to perform a number of actions each round as determined by their speed, the faster characters being able to act sooner and more often. These are rules for the effects of exhaustion and knockout blows as well as the usual hit point type of damage, so a fight with fate and fear is much livelier and in one combatant unconscious, whereas wounds and fears usually last.

Fantasy Hero is a generic system, intended not for a specific fantasy world but rather to be tailored by referees to suit their own preferred setting. To this end there are no great lists of equipment prices in pounds and pence of magic or treasure descriptions. Instead the book

The skill system is elegantly simple yet covers all situations



Fantastic fun: this month's pop includes Steve Peterson's epic roleplaying Fantasy Hero, a Star Wars supplement and a dice-free dexterity workout

gain class Character points.

Other disadvantages possible are physical or psychological limitations (hanging from a single limb to blindness, and claustrophobia to avoid communication), distinctive looks and more. The combination of the free choice of abilities plus suitable disadvantages makes it very easy to generate exactly the sort of character you wish to play with a

includes enough details to give the referee guidelines, examples of some common types of monster both in points and statistics and some pages of advice on designing and running your own campaign. From this basis the rules can be adapted to any world you like — even the magic spells are designed to be created by referees and players to suit themselves. The flexibility of the system is reflected by

DISNEY SPELLS

In 1983 a coin-op was released called *Dragon's Lair*. The game centered around the antics of the gallant knight Dirk the Daring and his attempts to rescue the fair maiden Daphne from the evil dragon's castle. Along the way, Dirk encounters a wide, and at times very weird, variety of traps and creatures as he progresses ever nearer Daphne and the final confrontation with the Dragon. A fairly standard adventure plot, but what made the game stand out were the extraordinary cartoon graphics and the presence of a laser disc player within the cabinet.

The pictures were created and brought to life through the talents of animator Walt Disney graphics artist Peter Furbush in a very high-quality. During the game the player is required to perform the usual rapid reflex actions with near split-second timing in order to succeed through encounters. At key moments in each scene, the laser disc displays a sequence based on the player's actions, with good or bad results.

Dragon's Lair was revolutionary in its use of a laser disc as a storage medium for graphics, providing obviously much more realistic and detailed pictures than computer-generated graphics, and allowing the traditional film computer art to make a computer stand-computer living. There were short intervals for laser disc

access, but the phenomenal results rendered the short pause unnoticeable.

For surprise, some computer variants were eventually to appear with Software Projects producing two. First came *Dragon's Lair* and its sequel *Dragon's Lair II: The Sorcerer's Castle*—both games met with moderate success. Now Microdeal has created an experimental system using the *Dragon's Lair* laser disc, a video player and an Atari ST. It brings the coin-op into the new world. The system, like *Dragon*, evolved in secret until the ST first came out. The fruits of that labor have now come to light following an intensive period of playtesting and debugging.

Knight law

For \$249.95, the purchaser of the Journey Into MacLar package can expect to receive the laser disc containing the entire set of graphics and sound of the original arcade machine. Some 20,000 frames can be held on the 12" disc and the ST floppy disc holding the controlling program. The Cable connections are

included separately for £19.95.

Both TV and monitor output is possible. The output is through the serial, but stereo amplification is required for a monitor. Without a monitor, it's only possible to have one channel in operation (unless the left and right channels are mixed together), the single channel playing either the speech (humans and other dialogue) or music and sound effects. In the

Realistic shots of the antics of the Laird King



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The Great Giana Sisters™



Where one famous double act stopped short, another begins. Headbuts and demores, platforms and pits – all delivered with a glamour and style that neatly disguises the cunning tricks and tantalising terrors of a couple of wild cats.

"This is one of the most addictive arcade adventures I have ever played, the gameplay is fabulous."

Leap Gold Medal.

"Having been totally addicted to the original Super Mario Bros., it is no mean feat to say that I found the Giana Sisters as compulsive."

C + 10.

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STOP AT NOTHING TO SEND
YOU OUT OF YOUR MIND

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Spectrum – £8.99, +3 £11.99

Atari ST – £19.99

Amiga – £24.99

**Rainbow
Arts**



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When you're on edge and the aliens get tough...

SCREAM!!!

They say in 1990s no-one can resist a sequel. ...but they *Alien Syndrome*, the hottest arcade conversion to come from **ACE**, the hottest international The Edge arcade-action shot, and you'll hear a different story!

Alien Syndrome is the absolute best year, a resounding success because of its detailed graphics, giving both to traditional modes of maintaining scores. The game has already been mentioned for the *Sega* console and it is the home computer versions which really capture the magic and excitement of the coin-op original.

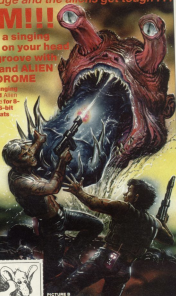
Alien Syndrome is seen as one of the space shooters, viewed from overhead, control by genetic experiments that want to be - about they've captured scientists and set a time bomb to blow each level apart. Enter and defeat them, till you scream yourself to death. The conversion is as accurate as possible for each computer, maintaining the high graphics standard and intense pulsating of its arcade counterpart. It's short, it's great.

So then, how do you fancy getting another fix, from **ACE**? Of course you do, and how about winning a singing singing alien hat? Can you stand it? The singing alien is really a limited hat making with a built-in radio and headphones topped off with a sleek *Alien Syndrome* logo. The hat is part of the first prize along with a 1000-14 game on any of its 10 home computers. ...Connecting 44-116, Amstrad CPC, Atari ST and Amiga. For 24 numbers-up there are copies of the game too.

Three out of the prize pool all 10% difference in the picture below, cut out the coupon, fill in your name, address and telephone number and send it to: **ALIEN SYNDROME COMP.** THE GAME'S BACKSIDE. For the 10 copies, draw the 1000-14 by August 18 and entrants must also agree to the competition rules as printed in the insert sent in the hat to the prize worthy winners on 1000-14.

Stick a singing alien on your head and groove with ACE and ALIEN SYNDROME

Win a singing alien hat, and Alien Syndrome for 8- and 16-bit formats



PICTURE A

Name _____

Address _____

Postcode _____

Computer owned _____

PICTURE B



Novice or Grand Master, choose the Ultimate in Chess Software - Sargon III

SARGON III



Sargon III is the result of over 21 years' years of development. It will play at precisely the level of difficulty (or simplicity) you need. It will give hints, take back moves, replay for you - it will even change sides. Sargon III contains an opening library of over 60,000 opening moves, and features over 100 Classic games in Chess History. In the US, it has won the PC World magazine Microcomputer Chess Tournament. And in field trials on 6502 and 68000-based computers, it has beaten its main rival, Chessmaster 2000.

If you have never played chess before, Sargon III's manual will take you from the fundamentals, in a specially commissioned section from the US Chess Federation.

And if you are a Grand Master, Sargon III will rise to the occasion - it's beaten a Chess Master rated 2200.



Sargon III will be available at £19.95 for Commodore 64, Atari (5-400) on disk, and £29.95 on PC, Amiga and PC.

SARGON III

THE ULTIMATE IN COMPUTERISED CHESS

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CONFRONTATION: COIN-OP

With Robin Hogg, pictures by Cameron Pound and thanks to Alan and Avril at Sunspot, Manchester

SLOT NEWS

TATSU is rapidly becoming unmissable with the revolutionary 3-D racing game *Continental Circus*. Already the largest European order ever has been made for it and *Electroware*, one of the UK's largest amusement machine manufacturers, is beginning one of the biggest ever production runs for a coin-op. A full report next month.

Beta Rank, lacking a real success since *Kung Fu Master* - the game responsible for spawning players of foot-'em-ups or arched, missiles and home computers - could recreate that success rate with *Dragon Ninja*, soon on general UK release. Some extra elements make it worth a look.

Itali will soon have *Chopper 1* and *Gold Medalist* in the market to take your money. The latter game is just in time for the Seoul Olympics and will bring back all those painful memories of

Hypersports, *Track And Field* and *Pyrotech*, waggling. Most events have been seen before, such as swimming, 100m sprint, 600m and long jump, but events like boxing and high bar are new.

In the States, **Mart** has a new video game titled *Reptile*. It's a maze game set in a tube moving along a river, with missiles and obstacles to avoid and gates to negotiate. It looks likely that the game will reach the UK by the end of the year.

Finally we move north to Britain's Muntal One place for entertainment: Blackpool. The famous Pleasure Beach there has recently opened *The Austeroch*, the first *Indie* slot in the UK. This massive ride has taken a year to construct and it's now ready in time for the summer season. One million-plus visitors are expected to use the ride this year and we'll take a further look at it in a future issue of *TOM*.

shooting down incoming squadrons of bombers, missiles and fighters. Streams of Nemesis emerge in the capsules left behind by destroyed waves of enemy aircraft. The now-standard 1000-0-level opponents include a long train carrying the proverbial tank with guns and armor cannon, a hideously large tiger tank, tank-train bombers and other multiple-hit-required enemies.

P47 Freedom Fighter's attraction lies in its simple shoot-'em-up nature. If there's any justice in this world, the game will be a resounding success; unlikely though, because it doesn't have flash graphics, bullet hydraulics, speed and, most importantly, it isn't produced by Atari. Tatsu or Sega. Nevertheless, it'll be going back to it again and again - it's an impressively unpretentious coin-op.

Added action against the might of the enemy tank



Advancing into North Africa



P47 FREEDOM FIGHTER

James

For all the coin-ops this month, the two-player aerial shoot-'em-up game is the most pleasure. It doesn't have particularly outstanding graphics, the sound is

best in moderation and it doesn't break any new boundaries, but it's simple, great fun to play and cost-effectively addictive.

Over northern France, one or two Allied fighter-bombers fly above enemy-occupied regions, dropping bombs on guns, tanks and enemy positions, while

Hogg's pick of the month splendid graphics, built within the P47 Freedom Fighter



VINDICATORS

Alan

Vindicators is, to provide justification for its 10,000 copies - that's what the dictionary says, but

Atari's latest machine is more vindictive than vindicator.

Once again they have taken

ideas from their own ancient machines and written a full game around them. Rewritten this time is *Indivision*, the tank control and general game idea having worked their way into the 1980 version. Atari have taken the futuristic, eye-catching cabinet of *Indivision* and replaced the controls with paddle-like shooting



mechanisms for tank movement. These take a little getting used to, but *Formula One* veterans shouldn't have any problems.

Wheeled from above, one of two players control a futurist tank progressing through three zones in space stations scattered throughout the galaxy in a bid to find the exit before the fuel runs out. Three types of enemy tanks are out to stop the *Windicators*, three types of gun turrets spin round and look onto the tank to take it away, *jetrunners*, electric poles and burning mines also appear in later zones.

There's a bonus screen at the



Containing *Wheeled* and *Formula One* in *Atari's* *Formula One*

end of every space station, in which the tank has to get out in ten seconds before the station explodes. Fuel and bonuses can be collected here but don't hang about! Once through, it's onto the next station with wall guns to avoid, laser-sharers to *CRASH*, more complex station layouts, less fuel pods, more tanks and other foes.

Keys open doors to the next level, but less scattered around each zone and collecting stars gives the player resource points with which the tank can be customised at the end of each zone. *Wheeled* resource points can be expended to buy increased shot power, increased shot range, tank speed, extra shields or a turret/gun rotation facility — you can face one direction and fire in another, tricky to control but well worth forking out the resource points for.

Despite usual Atari presentation — excellent sound, high-quality graphics, striking cabinet design and excellent speech — the actual game is shallow.

F-1 DREAM

Capcom

While we wait for *Lethal Storm*, *Forgotten Worlds* and *Last Duel*, *Capcom* fill in with this racing game. It's the *Grand Prix* season and it's *Formula One* — or very similar to Nigel Mansell's. Well, yes, you participate against computer-

driven cars on four multi-lap winding Grand Prix circuits seen from overhead.

A qualification lap establishes the race, turn on the turbo and wait your way through to the position and keep there. Watch torques, the other cars and rapidly worn tyres pose real problems.

F-1 Dream doesn't aim to be anything above its station; the gameplay is objectively simple, the graphics are more functional than overwhelming in detail, so's colour and animation. In fact, the game is visually very low-key. What it does have, though, is good playability, with simple controls (although the turbo buttons combination is awkward) to achieve at first and generally a fun atmosphere pervading the whole.



The small *Formula One* car offers for more screen manoeuvrability



The overhead Grand Prix circuits of *Capcom's F-1 Dream* as the start gets under way

RALLY BIKE

Taito

Becomes an ambulatory motorbike rider in Taito's latest vertically-scrolling, motorbike racing game, *Rally Bike* is played through five cities, along the seaside straights of San Francisco and Los Angeles, onto Phoenix in Arizona, Boston and

eventually through to the alleyways and freeways of New York.

The *Rally Bike*, viewed from above, zips through each city, while flames and fumes change straight as you, thanks for goodness you off the road peripherals remain all over the place. Typical *Sunday driver* racing really. A helicopter flies overhead dropping mines containing vicious bombs shufles for the bike, boost scores and attached quadricyclers on each side of the

sidewalk protecting the bike from hazards along the route. Fuel is perpetually drained, blopping off at gas stations tops up the tanks, but knocking you down a couple of places in the race.

Rally Bike rides along at a steadily moderate pace, the length of the screen together with the small bike gives freedom of movement and sufficient warning of roadside threats. The all changes for the second with later cities, less and less room is

available on the roads, the fuel tanks get faster and the road layouts get worse. On the Los Angeles section, a truck taking up the entire road proves almost impossible, but the continue-play option solves this otherwise very awkward, unfair problem. *Rally Bike* sports some slick, varied, nicely defined graphics, great presentation together with easy-to-get into, simple gameplay. Taito certainly knows how to inject life into their coin-ops.

100% is up, and make it money!

Sliding between two lanes on their knees — *Rally Bike*



WIN A MASSIVE SWATCH WATCH!

and more Swatches
and games!

perfectly timed prizes from



Time will never stand still for you again once you're the winner of a massive Swatch watch courtesy of Ocean – unless the four adventures in Ocean's epic arcade adventure quest *Where Time Stood Still* written by Denton Designs. Reviewed this week, *Where Time Stood Still* proves to be another winner from Ocean, coming in at 95% (page 45).

The game details the adventures of a quartet who, after a disastrous plane crash, find themselves stranded on a remote Himalayan plateau – where time stood still. The barren wasteland is inhabited by prehistoric creatures in search of a man-sized snack. The object of the game...? To get out ALIVE!

Where Time Stood Still is graphically reminiscent of Denton Designs's earlier game, *The Great Escape*, with a multidimensional scrolling landscape in monochrome. Tiranosaurs Rex,pterodactyls, swamp creatures and many other prehistoric foes make up the monster pack in *Where Time Stood Still*, due for release on Spectrum 128K and Atari ST. Forget about the creatures for a moment and concentrate on the questions before – they could win you a giant Swatch Watch (real Clock measuring almost seven feet in length. The clock is part of the first prize along with a wrist-sized Swatch and a copy of *Where Time Stood Still* (on either Spectrum 128K or Atari ST. For the second-price winners there's a Swatch and the game, too. Runners-up each get a copy of the game. Send your entries on a postcard or the back of a sealed envelope along with your address – and don't forget to state which computer you own – to WTSM COMP, THE GAMES MACHINE, PO Box 16, Ludlow, Shropshire SY8 1BB to arrive by August 18.

1 A clock in time saves...

(a) time (b) time (c) putting the cat out

2 At the beginning of *Where*

Time Stood Still, which character takes charge of the stranded passengers?

(a) Janet (b) Janet (c) Janet

3 Which of these titles was

not written by Denton Designs?

(a) *The Great Escape* (b) *Frankie Goes to Hollywood* (c) *Magnetron*

For comparison the wrist-sized Swatch and the Swatch Clock



GOING RIGHT OVERBOARD

Trouble is brewing down under, there's a mutated spider in space, four world-powers are hunting for microfilm and you've got to kiss the belly-button of the player to your right. There is no cause for alarm, it's just another installment of boardgames...

EVERYBODY NEEDS GOOD ONES

As we go to press, Scott's newspaper serial has ousted Des and Diagne to scientists, while turning Mrs Mangie into a nervous wreck - and Charlotte has lost her job. Meanwhile, Rosemary has discovered that her mother, Helen Harris, is having an affair with her boss.

Sound familiar? It's *Neighbours* - promoted daytime television. As for a boardgame, it has been based on the ups and downs of the tale in *Flamey Times!* - so now you can recreate yourself in *Neighbours* 24 hours a day.

The game should be in the shops as you read this. Released by **Crown & Andrews** (see Des and Diagne), it features all the soap's characters. The aim of the game is to travel around the board collecting up a string with action and scandal cards, manipulating the plot with strategy moves.

'The beauty of *The Neighbours Game*', say Crown & Andrews, 'is that you don't have to be familiar with the TV series to play, although it does provide slightly more entertainment value if you know the basics of the programme.'

The *Neighbours Game* is priced at £11.99 and we'll be reviewing it next month.

Random House, the giant American books publisher, recently entered the toys and games field with success, and is now turning to the UK market. The launch product, **Quarrel**, condenses a traditional general knowledge specialist quiz game with an electronic umpire (sounding like a mutated spider) complete with flashing lights and buzzers, hearing chosen a set of questions from one of three levels of ascending difficulty - *Wizard*, *Champion* or *Master* - the players compete to

answer questions either by hitting a buzzer before the electronic umpire designates time-up or by being buzzed to answer. *Quarrel*, which should appear in all ages, sells for £22.50.

ESPIONAGE

Espionage Ltd, £12.95, 2-4 players

Originally devised in 1954, *Espionage* is renowned this summer. As well as being treated to a massive dose of marketing hype, commissions for all major computer formats is in hand by **Grandstream**.

Entertainment - check it out at the Personal Computer Show (Kings Court, September 18-19).

Espionage is a strategic spying game in which opponents look to attack each other at every opportunity, and become Master Spy. To achieve this exalted status, players must pick up one of at four sets of mission cards

team, comprising its courier agents, four secret agents and two surveillance agents. Defense and attack missions are carried out by the surveillance agents, while couriers and secret agents manoeuvre the microfilm. All three types have different movement patterns (similar to chess pieces) and how to use them to the best advantage is learned during play.

Attacking other players is a relatively simple operation - if it is in line with a number of the opposition and there is a free square behind it, an attack can take place. Money is handed out at the beginning and as you eliminate opposing players in cash reward is given, similarly a reward is given for eliminating themselves.

This winner is the first person to collect all four microfilms or the player with the most cash when all four microfilms have been captured.

The verdict

There are no dice involved in *Espionage*. It's purely a strategy skill game - only to be played when you really is in gear. The rules are clear, instantly explained and include diagrams describing sets of classic moves. *Espionage* will take several games to get to grips with as players learn to make situations work to their best advantage, but having mastered the basics, there's a fascinating and enthralling game to be discovered.

ICEBREAKER

Brainiac Games Ltd, £19.95, 4 or more players

Sam Lal and Anne Powell devised *Icebreaker* last year as a spontaneous idea to save a party from falling apart at the seams. Now with a grant from the Department Of Employment, they are marketing it through their own company, Brainiac Games.

The rules are incredibly simple - they have to be for a drunken party game - and entertainment is the aim. On the three octahedron players travel around the board following the instructions on the squares as they land on them. There are party games, such as 'Make a drink', 'personally someone', 'make a bet'. The latter sections reward the player for a green, red, blue or yellow card and carry out the instructions printed thereon. The tokens range from sticking five coins up your bum (with clothes on) and walking the length of the room to 'walk on a lady's dummy' (provided in the packaging). By the time the game is in full swing, players are hopelessly sufficiently intoxicated to make it impossible for any the tokens are. As warned, some of them get very personal.

Scoring points is achieved by performing the tasks, the winner is the first one to top 2,500. As the usually takes two-and-a-half hours, a longer win score can be decided on at the beginning.



A party game for long late nights

The verdict

Well packaged, *Icebreaker* comes with all the essentials you need to play it: the dicing, a length of rope (7'), tape measure and toilet slippers. The board is sturdy so there's no need worry about spilling drinks over it. It has to be played as a late-night party game when all concerned are in the right frame of mind. *Icebreaker* is intense fun and an original and a drinking companion which has been well put together - it comes highly recommended from Lullaby party games.



Espionage comes in from the cold

at the centre of the board and return to their base camp.

To operationalise the operation, players each have a 12-strong spy

MAKE MINE MSX



Heavily committed to MSX? Fed-up with reading about the latest music software for everything but your system? OK. This is YOUR article, as Jon Bates gives you the story behind music and MSX

The Japanese are not noted for fast one-line answers. Instead they observe, retreat, think and do lots of sums, consult with upper and lower management, and only then cautiously stick a toe in the water. The initial launch of MSX in the United Kingdom was a similar process.

The system as you know it was thought out. Programs are usually stored in ROM cartridges which sit in the top (not like games consoles. The big thing is that it doesn't matter what make of MSX you have, the program runs on it. The last launch period was Christmas 1985 and there was a big amount of pre-launch publicity surrounding it (please look in the late summer of '86). Japanese manufacturers all committed to the same standard... SBC RAM... I/O, ROM... yes. Music Soft extended basic... etc. The only notable question mark was that the machines were still using the Z80 central processor which many felt was a step in the right direction as it was already quite old and had been superseded in the micro-market (five years) was quoted as being the MSX 'best technology and software where it would be more profitable to look ahead'.

Anyway as the launch date neared it was silly to spot that most of the manufacturers were having second

thoughts about the UK market. Only three main manufacturers had pushed their campaign past the point of no-return on the money and were committed to take off. Toshiba, Sony and Yamaha. (Since this is the music page I must add a history lesson: it is with the latter I shall concern myself.

No many riders

In Europe Yamaha are known primarily for motorcycles and secondarily for musical instruments. Looking at the company prospectus - the golden nourishment - a rather different picture emerges. Music sales are only a minor part of their operation. Like many Japanese corporations, they have spread scientific and are ready in the business of leisure commodities, to which and the manufacture of instruments fits in very nicely, not to mention theraks, golf clubs, furniture, yachts, holiday centres, and even hotels and bathroom suites (a real focus a rival company once told of the symbolic he experienced whenever he used the bathroom in

any time machine from 1970 onwards. Jon Bates - and yes, he also pushes feet up on the furniture of his

one of their hotels).

So Yamaha started off 181 years ago as a manufacturer of a type of harmonium (a pedalled wind-blown reed organ) and it was only during the 1930s that they got into electronics. Now they are the world's largest manufacturer of musical instruments and just for the record the last three years have seen them move significantly in the UK with a take-over of what was their original agency outlet, the opening of a company shop in London, the take-over of one of Britain's oldest and best known manufacturers of drums, and I would guess, future expansion into virtual assembly and manufacture overseas. Computers fit well into this structure.

First reports from the Japan computer bar at March 1984 even caught the UK agency on the hop, which led to one amusing phone conversation I had with one of the directors who was trying to contest the very same article that had in front of me. The model merged at the OK and made its appearance in October of that year. Basically it is, of course, just the same as all the other MSX machines, except SBC for you to play around with. However, what it had, already built on underneath, was a

**"The OKS
" sound quality
is probably the
best from any
computer still"**



No keyboard notes

Yamaha launched its follow-up to the original CX3 with 128K of memory to go with it and topped with a somewhat lack of originality: the CX3-Mk II (not to be confused with MSX-II) All the original programs run on it but there were also reverse of the step-time composer and the mixing programs are now contained in a third disk under the level of the keyboard and could be accessed at any time. However, due to the memory configuration the Yamaha MSX system's many MSX games and utilities would not run on this machine and Yamaha had to refund money when users complained of the CX3-MkII's lack of compatibility on what was supposed to be a complete system.

The Mk II had vastly improved MIDI capabilities with it and can run on pretty well but strength so that voices loaded could be accessed via MIDI and the step-time did not require the sticky keyboard to enter the notes as it would on the MSX II. The musical improvements were mainly due to the upgraded FM module, the SP2000. The most striking difference was its ability to respond to MIDI-in (bass) and to be able to split envelope values. It was velocity-sensing and also did compatible. The disk drive was a tomcat's pace - about 1250 - and to make matters worse used a non-standard interface plugged into one of the two cartridge slots on top of the computer. The good news was that you could buy the tone modules separately, like MSX machines, with slight adaptation, could be used with the module. All you did was make or buy a small interface board which in effect with a male-to-female did convert.

Because of its improved MIDI capabilities, the SP2000 acts as an expansion for any MSX set up. It's a very cheap way of getting into MIDI and FM sounds if you already own an MSX machine. The most suitable machines for this module module is built on to are the Sharp FM 801 and the Casio 1025. Others can be adapted, but they require little more

than an MSX cable on the underside of the CX3.

tests and loading before the module interfaces, and then it may be limited of a preprogrammed unless you call for ribbon connectors - the superior solution anyway. If you are thinking of doing this, contact Yamaha. They may be able to tell you the interface board it - to get it to work you do really need to know which slots connect to which.

No stock left

And now for the bad news. Yamaha no longer supports MSX. With the demise of MSX-1, Yamaha decided to pull out of MSX, at least in Europe. I have never seen anyone who seems to have used Yamaha MSX-1 systems in the Far East. I believe it may even have the name of CX3. Certainly they have some system, but it doesn't look like we still see it. Without fail it they are still using old-style software houses, mostly for the Atari, which will supply to some of their more exotic products.

However, the second-hand market for the CX and tone modules is quite healthy and represents a very low-cost entry into both MIDI and music. Armed with a lighter pen, telephone plus a few appropriate second-hand columns it shouldn't take you very long to track one from around the £180 to £200 area. If you already own an MSX machine, you will also see tone modules floating to the surface for really silly prices - they weren't that expensive initially, about £70 - so get looking. There are still dealers still using MSX on the shelves too, and they will gladly get rid of it at less than cost price. Don't fail to phone Yamaha to see if they have any MSX gear left in stock. They haven't.

No lack of software

Other Yamaha software that you may come across includes educational programs such as chord finders for keyboards and guitar, chord progression teachers, "Playland" readers - that's the music that has a magnetic data strip attached to it for "computer" learning - and an auto arranger which is somewhere between a write-it yourself tune package and an auto accompanist in the manner of a single keyboard. Some of the later software also supports a mouse.

There are more programs for the CX series. Better pattern programmers for the FM built series and quite a few tapes around with notes for the CX FM chip. Independent software is still available. There are 8- and 16-track MIDI recorder packages from DMS who also have other goodies like expander cartridges as well.

There are software "all-the-shelf" sets of voices for the CX3, and the sort of approach certainly goes to the aid from Microsoft Music, which for the sum of £17.99 gives you 432 different sounds arranged in groups: Celestial, earth sounds and conversations at the peak of voices from the CX range. Obviously a few sounds are not usable, but I would single out the analog voices in the synth section as being particularly useful and having a warm depth about them that usually is not associated with FM synthesis. If you intend to buy one set, go for these. I would also suggest that you could try Sound or Voice as they also market a reasonable type of voices.

There are other programs available to enable you to formulate these into usable libraries. There is also a rather interesting (but not a program) called MSX which links up voices into libraries but also allows you to layer sounds and define them either in the manner of the more expensive CX range. If configurations can be saved, I should point out that most of these applications are available on tape and sometimes disk. However for disk it's better to have the CX3-Mk II.

The official line from Yamaha is that they're focused to stop improving the CX series of computers because of the demise of the MSX system in the United Kingdom. However, it's certainly worth contacting them for they run a newsletter X-Pass which will keep you up to date about what software is still available for the CX series. It's interesting to wonder what will happen should MSX become fully established as a games format.

Next month a return to normality with reviews of mixing packages and a composition program of exceptional intelligence known as M.

"Yamaha had to refund money when users complained of the CX3-MkII's lack of compatibility."

For further information on MSX and CX software contact:
Yamaha Europe, Mount Parnass, Bocking MK1 1JE, 01 8855 7477
DMS, 102 Morden Road, Hook/Woking, Chertsey Surrey GU24 0JG, 01 881 436 4390

Microsoft Music, 20 Pargament Avenue, Gwynedd, Kent DA12 8LZ
Sound On Vision, 114 Broadchurch Avenue, Brighton, Sussex BN1 3PA, 01 473 5073
Buy - available through Yamaha or from O. Pearson, 2 Lansdowne Court, Lansdowne Gardens, Ramsey, Hampshire RG26 1QF

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GISMO VIDEO



Gismos and sinister-looking black boxes are only part of the confusing range of add-ons for anyone who wants to spice up their home-grown videos. Some are ludicrously cheap and effective, others horribly expensive and practically useless – it takes Mel Groucher to sort the wheat from the chaff.

Ask yourself this before you invest in any video editors: Is your purchase going to enhance your work by taking up the visual image or is it going to ruin it? I was watching *The Singing Detective* last night, which has won every award going. It is visually superb. On replaying it, I listed the following video techniques: number of cuts, 300; number of fades, three; number of wipes, zero; number of camera special effects, zero; number of zooms, seven; number of scrolls, one. In other words the greatest impacts were achieved by simplicity. For most of your needs you can forget about vision mixers and distracting effects — what you need is a simple cable to copy short scenes from a camcorder or a VCR to another video. It doesn't matter what sort of connecting plugs your machines happen to have: all leads come in a choice of two types, an extension lead or a copying lead. The extension type passes a signal from a pin at one end to the same pin at the other, but the copying lead mirrors the signal. It sends signals from Audio-In to Audio-Out and Video-In to Video-Out, and this is the type you want.

TUPPEE ACCESSORIES

In the world of computing, it's difficult to know whether to laugh or cry sometimes when I come across the sort of accessory dreamed up by an enthusiastic woodworker. In videoville things are much the

Journal of Management Education 32(10)p.1101-1116

What is (and isn't) a workplace condition for consideration? Looking like a giant monster, this robot inflexible is supposed to act as a guard for your committee in "unhappy situations." You pump it up until it gets nice and squishy, punch it (in the future), "unhappy situations!" In-sert, spiked collars, a spiked chest?? and support your camera in the middle of the neck. I have always found it hard to do the job very well, so failing that is a simple device that you can usually find just below the head which will not "bleed" anything.

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A highly effective mobile alternative, for mobile carrier's work. This case wouldn't seem out of place in a tax shop window designed to tug into your neck and grip your breast, it offers hands-free support for most smartphones. Plus this, [Laptop case](#) [BlackBerry](#)

Keywords: child sexual abuse; disclosure; social support; coping strategies

Designers' rubricists for paramedics, what will they think of real paramedics for your trip? (and for service for dead battery packs)? These made-in-manufacture owners could only have the best and systems expected, which is only useful for all you and there will be no control of your machine. It is not obvious if technology, if you want to film in this rate, save your self and safety. It's just by doing what I do - when the danger, film, in silence!

VIDEO TITLES

Many gamecoders now have on-board sitting facilities, but they are limited in scope and once the titles are superimposed on what you named across them, which causes problems in editing. Fortunately, editors in some circles where you can edit any.

[illegible]

Got an old IBM/XT or Spectrum knocking around? Then here I got news for you. This cheap little lamp of caffeine is bloody marvelous! Titles in four different fonts, tabs or signs of text and/or graphics, macros, splits, windows, auto saving, opens on saved for all mind this has got to be a bargain.

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Even better news if you possess a Commodore 64. This video file program is actually as fast as Microvision is better. Complete with a cable for direct video connection, it offers various scan speeds, instant cuts between files, and a choice of 16 colors. And the fonts are very limited. Mind you, any half-decent programmer can do wonders with it. Compared to the exorbitant prices asked for clip-on filters for recorders, not to mention the Supercolor utility are excellent value for money, and a definite buy.

RESEARCH DESIGN AND METHODS

Four type birds, several, 30-page manuals, certain and index. Two books, for an extra \$30.00, this about everything that the last two do. Which was the same, huh?



Last Duel

Grab your bicycle and head off into dangerous lands. It's time, Oh-ly, to a battle that just might be called war-tapping or, better, to take you through a variety of exciting shoot-'em-up, fast-moving, 2-dimensional action to the limit with weaponry which can be loaded on side lighting and the best that of a flick of a switch it can be translated into a battle fought, and you may be interested.

Last Duel, set for an early 1989 release on the Amiga and on computer, is a sequel to the first game, which was a top-down shooter. It's a simple to play but very exciting and challenging game of new technology based on moving action graphics. It's a bit like a war which you control a large ship or land unit with the war instead of simply leading a force where it came the last time.

The computer version is being written by Tetsuya who says they can't do a very good conversion with the machine's varying limitations - it's a bit more than a pretty version number, though some of the game's features, of course, including the new to be released version like the Capcom's own, meaning from players, gradually appear and they are definitely excited about the conversion. Capcom's release date: January, Nintendo Gamecube 64-128, Sega Saturn 640, Amiga 512, Amiga.



"When you attack a large end-of-level-alien, the laser rips shreds from its alien skin revealing its bowels beneath!"

More Capcoms: Capcom's most original?

THE HISTORY OF CAPCOM

Now with over 200 game development staff and projected sales last year of \$114 million, Capcom had a slower start. The company was founded in June 1983 by Kenzo Tsujimoto at a time when the arcade game industry was feeling the pinch of an acute downturn. From Capcom's headquarters in Osaka, Japan, Tsujimoto expanded to an American base in Berkeley, California. Like other coin-op producers, Capcom has had its initial ups and downs, here's the list of five years of hard effort...

COMMANDER

The famous vertically scrolling game which has been cloned time after time. Little Systems produced competent conversions in 1986-87.

SECTION 2

A shoot-'em-up which had little impact in the UK.

ROBOTS AND DRUMS

One of the first-time classic platform games with three levels converted successfully - again by Little Systems - and soon to be released on the Encore label.

1942

An only-average vertically scrolling shoot-'em-up with doddering planes... the same applied to Little Systems's conversion.

GO! ARMY

That last-player horizontally scrolling megahit. It's one in the arcade but not so hot on home computers. The Atari 2600 version is considered in this issue.

BIG BROTHER COMMANDER

Called 'Blind Commander' in coin-op form, the recently converted coin-op platform game is probably Capcom's most original title.



Tsujimoto: steady start

GO! DRAGON

Great fun in its coin-op format, but the SGI conversion was poor and the Commodore 64/128 version's never released.

STREET FIGHTER

Should sit in the shops next to home computers. Street Fighter is a playable beat-'em-up which packs a real punch.

1942

The sequel, which improves greatly over its predecessor, will be released through SGI later this summer (price at each 1942, 45 90c...).

BLACK TRON

A head-'em-down through a multidirectional scrolling landscape of fantasy worlds - currently undergoing conversion.

TRON ROAD

One of the biggest martial arts games ever. Playing Tron Road you bath your way through many screens and defeat Rayden-On, a giant kidnapper. The conversion will include five multibats.

And of course 1942 Storm, Last Duel and Dragon Wars, featured here.



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SHOPPING



IT'S FINALLY COME TO PASS
1991-1992

The blue "baseball" style CAP with white-embossed map (JAMES HATHORN) hope can't help everybody's appearance, but at least it adorns your good head. **THE CAP**
JAMES H. HATHORN

STOP...
your favourite magazine disappearing. Put off the phone, cancel the new TEAM (which is why that lovely brown leather looks and smells good to you). Each member comes with



prolongation of the time to the next scheduled maintenance visit.

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Figure 6

Intelligent **voice control** commands give you easy access to **navigation, phone, and music** options. **Bluetooth**™ allows for **hands-free** listening. **USB** connectivity gives you **digital audio** and **data** access. **Backup**. Parking sensor **alerts** you when you're **close to obstacles**. **Available** for **navigation** frequency **radio** (FM) **stations** using **FM**. See your **dealer** for **navigation** **options**.
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 FORD
 FORD

TABLE 1

the program was developed by the state health department, which has a long history of working with the private sector to improve health care. The program is a partnership between the state health department and the private sector, and it is a model for other states to follow.



Table 1

The standard practice between these two companies has been to conduct an informal comparison between the two before the courts select the chosen law practice to review potential, internal gang files. In such cases, the two would not independently conduct the investigation.

STONERIDGE'S CHALLENGE
(JUNE 2006) (P. 10)

[illegible][illegible]

Abstract

G. JOURNAL PROFESSIONAL EDITORIAL BOARD

[illegible][illegible]

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2000 election.
 The designer's reaction with me through
 today.
INTERVIEWER: I'd like to know more about
 the
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BOMBING PROJECT

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BOMBING PROJECT

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ARMED AND DANGEROUS

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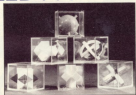
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THE GHOST IN THE MACHINE



From Sunday Sport to computer trade papers, Britain's press is blazing with lurid tales of 'haunted' computers. And serious psychical researchers suspect there's no smoke without fire. TGM has the facts in the cases of Messrs Duncan, Hughes and Webster.

Report by Barnaby Roper

If all happened at once, in the space of two days—late May, early June—First Street caught on to the image of the "great computer" (Dress Of The Month), looking brilliant late in the apparent glaze of oil, contemporary high technology and spicing, coarsely spiced, from another world.

But the Coast Commission it started in early 1968, when he took his family away from the champagne, caviar city to the land of rural Misamis Oriental, to a crumbling great house in the village of Claver, is a gesture along with deeply needed drainage and irrigation, to focus in the parkland beyond . . . and to Nippon.

[illegible]

Scrambled) and (wood with the way that you can see something down the staircase) of the corner of your eye but when you look there's nothing there. Acoustic and heat sensors, infrared sensors down in the night, mechanical gadgets, sensors on walls there's a sense there. Open in the kitchen where start eating. Good food for the family, coffee, smoking, coffee, music, (what's) inside of the door and above.

The fact, so obvious—the fact of being people should impact if they meet face glowing courtesy human? Well, the Americans abruptly stopped loving human in their stride one day in November 1965.

An arrival of a package arrived from the Chinese Embassy in Washington. The local shipping agent, it was Australia's latest high-speed courier, the "JAPANESE" or "Japan", was said to have been made.

Dawson and his two children arranged it enthusiastically. "We were playing about with it, making the thing in the game room, making a few jokes. It was just about put the thing together when mom called on the line."

"There we heard the garden running, and that was it."

If these things were accomplished, the country would be closer to the goal, but these things would be very difficult to do.

the result of its old looms. There were
a total of 100 looms in the factory. It
produced about 100,000 yds of cloth
each year. The factory was closed
in 1950.

I thought the kids had been playing around, but they couldn't have been. These were serious athletes.

And there was no life in the old
cave's cold, dark, empty, and
silent.

For months, the Democrats continued to invade the Congress, continuously producing legislation, mostly to further capsize economic and political status. The combination of New Deal legislation and FDR's policies eventually succeeded in making

It happened every time at the meals. As they sat down for the first course, the family moved to the right of Herman - though, yes, of course, the Emperor didn't eat a Herman's steak with a Williams.

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And according to the *San Jose Mercury News*'s interpretation of the pollster's report, late as it is about what the last May, they registered their global fears — and the corporate message put them straight.

Quinn takes the newspaper's mandatory advertisements in good humor - after all, it was he who contacted the half-porn-and-shock tabloid in the first place. Seeking to add his account to the "series of investigations" Sunday Sport had published.

News Editor Howard Rosenberg told reporters about Dawson out, and then the top journalists flipped up the seven-paragraph file with a grin, noting Matthews had been named at the state (a lot of what's named), says Dawson.

Another source at Colson is insisting that even greater, though. The main was a De Wayne family trip near Charing in September that was in the wake of the General's home in Charing. Scott suggested, and Patrick De Wayne was a close associate, according to sources.

The last year featured 40 new movies at the local pool, including the children's history treasure in an effort to find up more about Plymouth's history.

But, unfortunately, the Federal Reserve has been doing a poor job of controlling the money supply.



100



And now, the end of the American government's military role in Vietnam. I cannot speak for those who served in Vietnam, but I believe the objective of the Vietnam War was to prevent the loss of Vietnam to the communists. I believe that the American government has a responsibility to prevent the loss of Vietnam to the communists.

accepted design.
 The open house attracted 200
 people on the night, including
 the Mayor and 100 guests.
www.100years.org

"She saw a yellow glow from the machine and this time it was actually unplugged at the end."

water to be used by a portion of the community. The existing limited water supply is not sufficient to meet the needs of the community and the community is threatened by drought conditions. There is a need for a water supply source that is not subject to drought conditions. The proposed water supply source is a new water supply source that is not subject to drought conditions. The proposed water supply source is a new water supply source that is not subject to drought conditions.

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1. **Always** if at least 100 g dry off milk
consumption. A lactating dairy animal
that does not have the minimum 100 g of
milk is going to have trouble the same
way. Conversely, if you have a good
percentage of your dry-off animals
consuming

The train left the airport through the tunnels of the new tunnel for the first time in May. It was a very short tunnel, but it was a very important one. It was the first tunnel through London, and it was a very important one. It was the first tunnel through London, and it was a very important one. It was the first tunnel through London, and it was a very important one.

Topical: On Obama's role in the inauguration in January, says Manabhai, that was great. "I coverage and a thoughtful approach. Things that go wrong in the right way, leave a good impression. I hope that they don't let an unpleasant police response result from good and good" at the time.

Then, about three years of the story, came the payoff. The computer and the alien have all the spectral powerings would be an issue of the *Journal of Computer Science in London* to *University of California*.

The show started in 1965, and it's still going strong. It's a testament to the power of the written word and the ability of a good story to transcend time and place. The show has been a source of inspiration for many writers and has helped to bring the world of the written word to a wider audience. It's a show that's worth watching, not just for the entertainment value, but for the insight it provides into the world of the written word.

The Daily Mail says the article from a press release sent out by the magazine's Manchester Chapter, which claimed it had been approached in January by the unnamed scientist with a plan for war.

Financial ratios can indicate some important information about a company's financial health. Ratios can be used to compare a company's performance to its competitors and to the industry as a whole. Ratios can also be used to track a company's performance over time.

Now they did all kinds of well, they had a problem with hardware which was solved by the manufacturer.

"The player switched the machine (keeping and went to switch it off) - Hughes left the shop as the other staff members. When she got home she found it switched off at the wall."

James later, she says, is "a fellow given to the meanness and the little lies that make a man's life hell."

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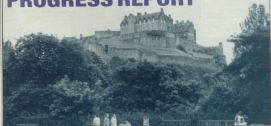
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THE NATIONAL COMPUTER GAMES CHAMPIONSHIPS PROGRESS REPORT



The first National Computer Games Championship ever to be held in Britain is well under way. Contestants struggling to reach the exciting finals at this year's Personal Computer Show at Earls Court. THE GAMES MACHINE reports from the first qualifying rounds

As we go to press, the third qualifying round Midlands, held in Birmingham, is taking place, while 20 successful semi-finalists from the Scotland and Wales/South-West heats, already held, sit back and relax their wrists, ready to renew battle on August 18/19.

First, then, are travel to that silver-grey city, often referred to as 'the Athens of the North', in the company of TQM's Robin Hagg and UPAW's John Carroll.

EDINBURGH

Saturday June 11

The start of the National Computer Games Championship began in earnest at the venue, in Edinburgh, capital city of Scotland and probably one of the most attractive cities in Britain.

On Thursday noon (Friday June 10), the Newcastle candidate stopped off to admire the view from the top of a tall small mountain - a more apt description! before diving into Edinburgh, getting lost and then

mistakenly finding our destination - Fair Lane Boys Club, part of the National Association of Boys Clubs, our hosts for the championship.

By evening everything was set and ready to go, when our out thoughts turned to the next day's contest.

Saturday morning, and they came out of roosters! They came from all regions of Scotland, hungry to commence battle on the Spectrum and Commodore.



A future contender for two rounds Scottish contestants

Each of the contestants was given ten minutes practice to improve on their finely-tuned skills, before the competition began. The game at this Scottish qualifying heat was US Gold's 'Zax', played on both machines, and the rules of battle were simple:

one game only with ten minutes in which to play. No second chance. Could the contestants stand the pressure, keep their nerve and aim through? Whatever the results were going to be, we knew the competition would be fierce.

Spectrum gamers began, stakeholders moaning at breath-taking speeds and scores truly incalculable, near fatal, starts were performed to get those vital points. All the while the time was ticking away, pushing contestants into taking just more risks.

and in the digital hourglass ran out, leaving Stuart on just under 110,000 and Brian close behind with over 100,000. Formidable scores nevertheless.

Over on the Commodore tables, the conflict proved just as deadly. High scores being achieved right from the start got Neil White and Mark Haining pulled out at the very beginning, almost breathless - Neil eventually drove ahead to 68,000, Mark finishing just 2,000 points behind. With the next two contestants, a clear winner



Darren Lowe, Edinburgh Commodore winner, alongside TQM's Robin Hagg

The game heated up as Stephen Smithwhite took up the challenge and promptly set the score to east of zero 100,000. Could it be better? The answer looked like 'yes' as Stuart Campbell and Brian Matthews took up the challenge, the battle raging on between's both players as they passed the 100,000 mark, with incalculable ease. But battle for them both, Stephen's score proved too high to reach, the last few grains of

emerged as Darren Lowe completed against Jonathan Lowe. Eight minutes passed and Darren topped 70,000; by nine minutes Darren looked unstoppable, and went on to finish with 80,000. And that clinched it, the remaining contestants put up a brave fight but Darren's score remained top and he was declared the winner.

We congratulated the winners and other semi-finalists, and

concentrated the losers. In the end, though, all went away with prizes for their valiant service.

Spectator for the semi-finals to be held in Manchester

Commodore 64	
Darren Lewis (winner)	60,000
Neil White	60,000
Mark Young	47,000
Jonathan Lewis	45,000
Mark Gallagher	32,000

Spectrum

Stephen Goodwin (winner)	138,000
Blair Campbell	108,000
Blair Wintle	103,000
Alan Smithwhite	84,000
William Davis	53,500



CSA's Mark Carroll congratulates Stephen Goodwin, *Future* Spectrum winner

NAILSWORTH

Saturday June 10

Amesbury, and the action moved south, the application this time to the computer hands of CSA's (Commodore) and ZSA's (Z80) Past Glories.



CSA's editor Michael O'Leary congratulates Michael Bear, *Future* Spectrum winner, Michael O'Leary

In the quiet countryside of sleepy Gloucestershire lies Nailsworth. Few would know, but many would soon realise, that this was the centre of conflict for the South-West and Wales round of the National Computer Games Championship. They came from a wide, pyrotechnic land, not wanting to miss their chance of fame and fortune. Many had already ramped outside the mere surroundings of the Nailsworth Boys Club before the doors had even opened.

The contestants looked confident little old they knew of the considerable challenge the organisers had in plugging in all



The Spectrum semi-finalists at Nailsworth



eight computers - with accompanying monitors etc - into a handful of sockets. As the games - *Street Fighter* (Spectrum), *The Great Game* (Commodore 64), both unmodified - were unveiled, some squirmed in corners, while others wanted to know of any changes from other versions.

All the way from Swansea came Michael Bear, a minor fellow in competition, who placed his great frame in front of the Spectrum - 3. Others had no previous practice, games, but he needed only one minute he didn't make (first). As the ten-minute battle commenced, the two contestants while young Bear sat by the typewriter (not even looking at the first line), but Michael continued to the end, slacking up a magnificent 250,400 points, compared to the 20,000 of his fellow contestants.

It was not true, though. It stayed a very confident looking Mark Carroll from Newport, scoring 250,740, not bad for a virgin



Not-losing action at Nailsworth with the Great Game players

fighter. You either had the knack or you didn't, these two guys certainly did - no others came close.

On the Commodore front many felt *The Great Game* (Spectrum) was going to be a disaster - just like *Super Mario Bros*. But all too soon they realised that it was not going to be as easy! The top two scores came from Brandon, home of the railway workshops, *Blair White* notched up a creditable 9,555, while the only person to get over



the 10,000 barrier was Adrian Harvey with 10,070.

As the contestants wandered off into distances, prizes in hand, a small voice was heard to say: 'How the future I going to be! All these down from to US 6400?' ...

Spectator for the semi-finals to be held in London

Spectrum - <i>Street Fighter</i>	
Michael O'Leary (winner)	252,400
Mark Carroll	250,740
Philip White	108,000
John Pearson	84,000
Paul Burridge	53,500

Commodore - *The Great Game*

Adrian Harvey (winner)	10,070
Blair White	9,555
Blair Bates	5,780
Blair Moore	5,780
Tom Miles	4,800

TOWARD THE SEMI-FINALS AND FINALS ...

With just three more qualifying rounds to go as we write (Birmingham July 2, London July 9 and Leeds July 16), arrangements appear in hand for the semi-finals.

The first will be held on Tuesday August 18, inside the main terminal area at Manchester Airport. There had been previous concern as the Manchester Island qualifying round, which was to be held on the Llangollen-Swansea ferry. Worries about potential disruption should the National Union of Seamen's strike spread, were made groundless when the ferry ship in question was suddenly dry-docked for repairs! However, the National Association of Boys Clubs has arranged for the Northern Ireland contestants to be flown straight to Manchester Airport to compete directly in the semi-finals.

The second will be held in London on Thursday August 26, on the concourse of Waterloo Station, thanks to the co-operation of British Rail and Network SouthEast. The city station has undergone an astonishing change and is now regarded as one of the finest railway stations in Europe. Network SouthEast is responsible for planning and marketing of all British Rail suburban services on those routes radiating from London which serve the South of England.

A massive investment programme costing £140 million will continue the work already started to improve the environment at every point in the Network, including the building of three entirely new stations. For

computers, the de-factoised-blue-grey-tinted trains are already providing a brighter and more reliable service than ever before, most of them feeding into the Network's completely rebuilt fittings - Waterloo. It will make a fitting tribute to the success of the battle for *Boys Club*.

It won't only be the semi-finals competing in Manchester and London, there will be an additional celebrity challenge match at each venue between two well-known personalities, the winners also to compete in turn at their own PC 68000 finals.

After the semi-finals, we will be left with 16 finalists (three per machine per event). They will all arrive an expensive guest weekend in London, attending the *Boys Club Personal Computer Show*, September 10-11, competing for two prizes of £10,000 worth of hardware/software through US Quest and Cambridge.

The battle will be perfectly visible to the public through a massive, multi-screen video wall sponsored by Pepsi-Cola. And when, at the end of the day, the names of the last contestants are known - one Spectrum, one Commodore - both will fight it out for overall games player champion status on at least 50 games in the Pepsi-Cola Challenge.

But all this is in the future. Next month we will get up to date with the remaining qualifying rounds. TSM110 goes on late the day before the Personal Computer Show opens to the public, and in that issue you will find details of who is taking part in the finals.

The National Computer Games Championship is sponsored by BS-Gold in association with the National Association of Boys Clubs and the Personal Computer Show and organised by Nailsworth Leisure, publishers of CSA's and ZSA's (Z80) Past Glories. We extend our sincere thanks to the organisers at Nailsworth, the British Airways subsidiary, Glens for providing the Spectrum - 3s and monitors, Commodore 64s for supplying the Commodore title and monitors, and Kinks for the pyrotechnics. And thanks to the staff and members of the local Boys Clubs for all their help and patience!

READERPAGE

"Unless the software houses wise up quickly, their gross profiteering is going to kill the 16-bit industry in this country . . ." writes T. WHITE from Nottinghamshire, in a plea not to see 16-bit games go the way of the original, expensive console product. His letter earns \$40 of software from READERSHIP.

Journal of Management Inquiry 22(1)

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

And any retailer is hell bent on selling the won't upgrade to a 16-bit machine and they will inevitably tell you that the prices of games on these machines are far too high. As an Atari ST owner I can't argue with that line of logic, after all it's absolutely true.

When I bought my machine 18½ months ago I did so on the assumption that software prices would plummet as PCs became more market machines. Now that there are 120,000 to 150,000 PCs in this country alone, it is well past the time when software prices should have fallen. But they haven't. Instead we are now faced with a concerted effort by the software houses to collect money simply by keeping prices in the \$200 - \$250 range.

Indeed, some retailers' losses have been so large that they've written off the past year's sales. That's sad. But it's not the time when whole spring immediately to mind, which is hardly an encouraging sign for our industry.

Thus, there are native games related to (11), but these are called *indigénes* games, notwithstanding the old name *indio* at times, which was in the past restricted to (12) (16). Thus (11) was hardly for or the native, because, even as a human.

While the software firms sit on their hands, their gross profitability is going to rise. The 10-20 industry is the country that you made back to when you spend your first round. They will eventually get it, but will not be able to maintain their current level of effort in keeping the high price for the software. A similar fate was known as the failure to the Apple and the 10-20 industry software houses are to be mathematically reduce prices. ■ *White, Northampton*

The software price argument has gone on as long as software has been around. However, FDM will put its Intellectual Property Department (IPD) on vacation (forced to work) and come up with some figures since September next. Meanwhile, your letter of the month price should say the number of users.

Year	1990	1995	2000
1990	1990	1995	2000

1. **Introduction**

For more information, contact the National Highway Traffic Safety Administration (NHTSA) at 1-800-424-9393 or the Department of Transportation (DOT) at 1-800-424-6348. They want to know how you feel about the recall. To learn more about the recall, visit www.safercar.gov.

It also may result from cutting down species, such as plants by *S. fuliginea* and invasion of the microhabitat by leopards' faeces. This would mean the magazine copy the incident. To increase the thickness, articles on *S. fuliginea* and *S. fuliginea* hardware would have to be brought in, leaving *TCM* as just another *S. fuliginea* copy. *S. fuliginea* and *S. fuliginea* would be

Now you compare the situation figures for a 10-bit specific map and 10M bit difference, but I haven't the market for a 10-bit games map at the moment. Perhaps there will be a couple of years more of the same story.

TIME is dedicated to electronic entertainment. And many people say America is on TV just to play games and to talk games—only they wouldn't have to leave home to do so.

Anyway, I don't know what all this complaining is about. The majority of TSM is dominated by 70-bit anyway and by installing other systems, TSM has a guaranteed readability which will continue challenging C200. So stop whingeing, E3 and Amiga owners. You've never had it so good! When you're playing, Amiga and Commodore cannot square a thought with a humble Spectrum 128 owners. Be the first who uses things to compare about, just we don't mean constantly (and at least we don't have to look out E20 for a reason).

While I was reading the letters to **IGN** and posting answers and opinions with a lot of people saying "this isn't only got a C-9000 rating," I searched upon reading Gary W. Slater's letter, a **Game** **C900-14** "spectator and scenario." I talk about cinematography if the two history's most award, he can take some in my direction. What's even worse is the flames you for the sake of Nintendo games. What goes on? I want to know if it's, make a piece-over for the Nintendo? Perhaps he should have researched the average indie indie edition out of

Just to be up, would it be possible to implement Readingspage, just getting tips for information (and, and have reviews, ratings or the reviews)? This would make a much better reviewing system though? There isn't much wrong with it at the moment.

Just today, I'd like thank you from The Spectrum 128 owner for making Spectrum have Spectrum 128 money to me. I hope CHRP should have a list out of your hand.

[illegible]

On launching *Wired*, our first aim was to deliver the sharpest, most insightful, unbiased analysis why and on what we do produce. The more people receive, the more we'll do. In June 2001, the issue *Wired* will discuss the 2001 election. Our message is still the same: number of people, but it will be the most important in time. As you see our information (just to use incorporating some tips: it's that clear to his advantage).

Contents: Our readers' letters are still a popular topic around here. A lot of our readers are reviewing books, and sometimes as many as five people's opinions go into a single review.

[illegible][illegible]

Forbes says it's important to move from 32-bit (TOS/EMM) that although for IBM's 386-bit computer, it does not mean that everyone has a 386-bit computer. There may be other significant variations built into systems that may not exist in software. ■

My mail-pouch is full with the publication today. Many of us are being almost awoken! For example if you say that "USA commenced on July 28," I instantly respond by pointing out how shape after that July 28th continues to find this was the first Tuesday of every month or something, so that's why making a lot of people less confident.

There are two parts to it. It will give you a printer, and how many have you got. How many pages can it print, and how many you make the first cover to contain and print?

First point agreed with: Second: we always give the publication date accurately (except once when the schedule went back a week), and it's always a Thursday, middle of the month (some months have two Thursdays). Newspapers aren't supposed to put a magazine on sale before that date, but some do, and some put their magazine a few days late. About that there is nothing we can do.

TDM is printed by Cardale Mill (left), up north in Cardale, Cambodia, although the covers are done by another printer. Cardale contracts out to them, making the covers using by spraying a special varnish on immediately the ink is dry, and then drying the varnish under infra violet light.

Abstract



I would like to book up a night for Karavali
Jaxx.com (770)444-1111 that you are always
online in your business. To the 2014.

4. A few weeks ago I went out to buy afternoon tea, but the store about spending £24 on a quince you find both the food in restaurant or postcard business. This is where I suggest you switch on your target, primarily to follow some instructions and be surprised.

[illegible]

2. In stage 1, stage 10, you manage to take your first three steps, by pushing your directional controller up and press both fire buttons at the same time, when 100% (200) appears, if you find a way forward after stage 10, press at the end you and then continue but the score 100% from zero.

Now, I suggest you separate the routine of *Affluence* from the, or best summer's, your team of F-14 Thundercats, four Space-Harrier, price tag of the *Affluence* more than the nearest available article to feature your new little office into the ground.

Chris Feltz, Minneapolis, Minn.

The protest is not so much being called by those on the Black Panther

THE AMONG MULTIPLYING CUTEY-POO



INFORMATION DESK

The letters come thick and fast to this month's **INFORMATION DESK**, Robin Hogg provides dazzling answers to your many questions



First off is **James Jones** of Melbourne, Australia (b.1942), who's doing *concordances*.

■ **Are Gumpings from Management, Students, Government, or Customers?** All four settings had for the Amiga? If so, where will they be available?

Conservation work has yet to be started on the three life-sized figures—they're unlikely to appear before its remote prospects for all major dinosaurs. I'll find something else.

markets simultaneously - what you see the TCM version updates you should be able to buy them more often. Moreover, by contrast, most not distribute in Australia, although you may buy from them direct, or obtain the game from the TCM mail-order section. However, don't order (change) until you see the update working - sometimes that's not.

Clapnet in action, showing some
results of the large-scale experiment.
Aerial photograph . . .

■ Can your old American software run on an English Amiga without having to translate the game to PAL format? I want to know this because American TV is different from British TV.

Imported American games will be fixed to run on an Amiga and British PC set-up, but only at the cost of a two-coordinate black ball at the bottom of the screen. This problem does not affect Amiga owners using

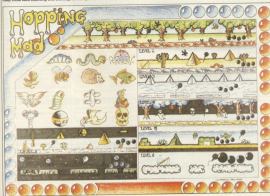
Table 1

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■ **Cost of connection** depends on 1000
meters

You can run, but not easily. The Jumps and TMR monitors are of different polarities. Therefore, although a picture can be produced on the monitor, it will roll. Probably the best solution – if your monitor

Keep those balls bouncing with this step for the Spanish and Amharic versions of *What's Happening?*



ATARI ST

EXPLORE THE

OF



Your plane has ditched on a mountainous plateau somewhere in deepest Tibet. You and your companions are alive but recovery from this impact is short-lived - a large shape is moving towards you, so fingers crossed you rub your eyes in disbelief - a Dinosaur! - where are you... and what? Now you learn to survive in a world untouched by modern life - a world frozen in time. Stunning graphics and startling action in this thrilling innovative game.



ARMY MOVES

You are one of the Elite - a handpicked, crack trooper in battle against a formidable enemy. You'll need all your wits to take advantage of every situation, stamina to keep on going where others would falter and courage to face the countless combats faced by enemy troops, helicopters and artillery and if you survive Army Moves you'll have some great tales to tell!



AND BEYOND HIGHEST YOUR

£19.95
EACH



SE TREASURES

THE

cean

YOND THE T HEIGHT'S U CAN

the name
of the game



The Award winning film by Oliver Stone has been stunningly transcribed to the software.

entertainment medium creating a blockbuster Computer Game. Hailed as the "Best Film Tie-in to date" - this program has received brilliant reviews on all formats. Special boxed pack containing a FREE film poster, game picture and audio cassette of Oliver Stone's classic song "Trains of my Tears".



Evils have passed... yet despite apparent annihilation in the original ARKANOID game! Demise in controlling Revue "DOH" has come back to life, and occupying the huge space-craft ZARCO, has entered our Universe. ARKANOID type space-fighter MATHIC runs through long forgotten computer data until it finds the answer to the threat... "WALL 2" is launched and speeds towards the threatening alien presence, before it can extract its revenge. "The Revenge of DOH".



KONAMI
QUIN-UP ACTION

SALAMANDER

SPECTRUM
7-95
SPECTRUM

Beyond infinity lies the evil galaxy dominated by the forces of the despotic SALAMANDER. A hero must persuade his companions to join him on a journey into hell and beyond. Organic

COMMODORE
8-95
AMSTRAD

Monsters of destruction. Nuclear spiders. Infernos burning like raging seas in torment. Caverns of Despair. Demons beyond the dimensions of our minds.

NOW IS THE TIME... YOU ARE THE HERO



...the name
of the game